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FINE ARTS DEPT.

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FINE ARTS DEPT

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BOSTON RESERVE CLOSET

Dr. B. Joy Jeffries.

MUSEUM OF FINE ARTS,
BOSTON.

REPORT
ON
PLANS PRESENTED TO THE
BUILDING COMMITTEE.

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BOSTON
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R. CLIPSTON STURGIS.

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Dr. B. Jay Jeffries
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PART I.

THE IDEALS GOVERNING THE PLAN. ITS GENERAL ARRANGEMENT.

INTRODUCTION.

In the early stages of the study of the museum problem, as soon as the reports of the authorities had been received, it became clear that if each department was to be installed in the best way, each must have the opportunity for variety of light, side-light of various aspects, and top-light.

The accepted types of Museums presuppose two stories at least; the lower necessarily side-lit. If the plan is a mere block, its width is limited to double the width of a room that can be adequately lit from one side only. If the building surrounds a court, or courts, and is the width of two galleries, some rooms on the lower floor must depend on the light from the court.

The first plan does not lend itself to the installation of a number of distinct departments. The second plan requires very large courts to insure good light for the rooms on the court yard. Even then the rooms near the angles (A - A) (Fig. 1) are injured by reflected light from adjacent walls, and the internal angle itself (B) is inadequately lighted. A court of sufficient size to give even the best space (C C) good light means an extravagant plan without compensating advantages, for rooms A & B cannot be improved however large the court, and the few rooms that are helped are a disproportionate part of the whole.

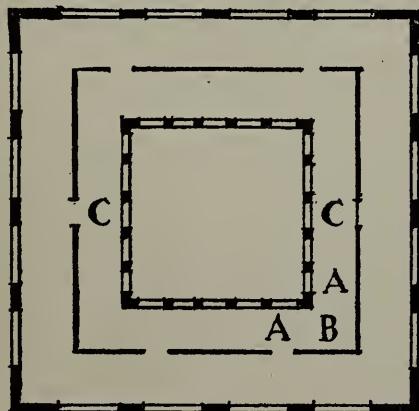


FIG. 1.

Even before going abroad it had been decided that a building very largely of but one story would give the choice of method of light which seemed so imperative, and would not necessarily be extravagant as compared with a two story scheme because the ground could be more fully occupied, inner spaces being easily top-lit.

Furthermore it had appeared evident that the departments should be as completely isolated as was compatible with a consistent whole, and that closely connected units were preferable to a group of buildings separated except for the necessary corridor connections for the public, the service and the engineering. For each department it seemed that either the two unit block, giving fairly well lit basement rooms (Fig. 2) or the courtyard block, where but a single row of rooms surrounded the central space, offered the best type of plan (Fig. 3). This latter was practically a square block, the whole area of which was available on one floor for exhibition purposes.



FIG. 2.

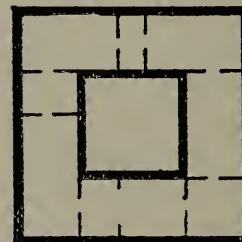


FIG. 3.

The problem then resolved itself into a question as to how the various departments could be disposed on the lot without injury to each other. The outer perimeter of the group would be free light in any case, and it was therefore a problem of putting on the outside perimeter as many rooms of each department as possible. The corners of the group would then naturally take some such form as this (Fig. 4).

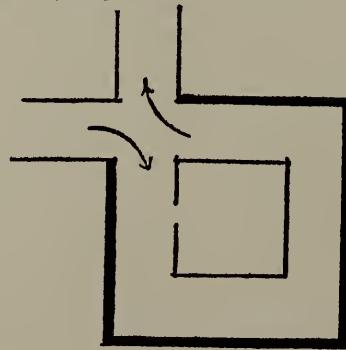


FIG. 4.

Such was the first step towards a solution of the more general problem. The study of the special requirements of the departments then followed.

Until after the trip abroad I may frankly say that I had very little personal conviction as to what was or was not desirable. I accepted the data of the authorities and worked to meet the requirements thus outlined. If there were contradictions, I had no information or knowledge that would enable me either to reconcile them, or judge between them, unless they were matters which fell within the ordinary lines of architecture.

But the knowledge necessary to help me to judge, or at least to have an opinion and know why I held it, I was acquiring day by day by means of the extraordinary opportunities which were given me to work with the museum authorities. I had at my disposal the accumulated knowledge of all the experts in the service of the museum, and the advice and help of the committees, and when to this was added the exceptional advantage of studying foreign museums with every facility that the influence of the Director and the President could give, it will be readily seen that my opinion in regard to many matters of which I had been wholly ignorant would necessarily crystalize and become clear and definite.

I want to try to explain what ideals seem to me to be within our reach and incidentally to touch on certain reasons for my feeling that some ideals are visionary only.

If at times I seem to speak with certitude about subjects which seem to you to lie outside of my province, I will ask you to bear in mind that an architect who enters thoroughly and with his whole interest into the planning of a building is forced by the necessities of study, which one not an architect can hardly understand, to go to the root of things—to accept nothing blindly—to let his building grow in definite and clearly understood response to its needs, to its purposes, to its uses. I look upon the departments of our museum as so many members of an interesting family, to house whom rightly, I must first know. How little I really do know them probably no-one feels more keenly than I do, but what force my suggestions may carry with you is due entirely to what little I have learned. This little has sunk in and become a part of me and where I speak with conviction or with certainty it is because I feel strongly; where I

speak doubtingly it is because I feel so keenly how much more there is to learn.

The cooperation of the authorities with the architects has, in this work, been almost ideal, and in great contrast to what we heard of the conditions under which many of the foreign museums have been built. Notwithstanding this however I have during these two years constantly found myself brought up against an impalpable barrier; one says, "oh, but that is a question of installation" intimating if not actually adding "and therefore out of your province." Another "that is a question of colour"; and only when I can show that the colour effects the question of admission of light, and therefore of an opening in wall or ceiling, is it considered pertinent.

But this is not the whole of it. The architect should at least know and really understand the difference between a well and ill hung picture gallery, if he is to design well a gallery in which pictures are to be hung. They are for him the walls of the room, even more, they are the *raison d'etre* of the room, and are as intimate a part of it and as necessary to the study of the room as are the number, size and arrangement of the panels in a panelled room. These considerations run through every department and extend to every detail, and one can never tell what kind of information or knowledge may prove to be important in enabling one to reach a true conclusion. I feel like taking this opportunity of apologizing for having so often taken the position of the sceptic, and desired proof, and for wishing to know things which did not appear to be my business, but one never can tell when to trust and it's safer never to do so, and one never can tell what especial knowledge may be of use and it's safer to acquire all you can.

THE IDEALS.

I am going to try to outline some of the ideals which have governed the plan, and which, even if not realized, are yet recognizable in what will be submitted.

The One Story Ideal.

The whole tendency of the studies has been in the direction of concentrating the exhibitions on one main floor, and everyone I believe greeted with joy the idea of a museum where weary mounting of stairs was to be wholly, or to a large extent, eliminated. The one story scheme was the first fixed element of the ideal towards which we were aiming. How this has been carried out and modified I will explain later.

If the one story scheme seemed attractive within, it seemed equally attractive to think that we could thus so readily present to the public an easy, direct and simple access to our exhibition floor. An approach through a garden, making the set-back from a busy thoroughfare that is so desirable, and leading by easy steps to the front door, seemed in many ways to be reasonably near the ideal and seemed the logical outcome of the corner treatment (Fig. 4). It is because this is a museum for the people that I do not believe we should be justified in getting the greater privacy, and possibly greater dignity, of an entrance on the Park, either from the east or the north, at the sacrifice of ready accessibility.

The Separate Department Ideal.

With the one story plan as the first governing factor, the separation of the departments was the next most important consideration; and this had to be considered in connection with main lines of thoroughfare, and the relation of the various departments to each other. There are six principal departments; Paintings, Classical Art, Egyptian Art, Japanese Art, the miscellaneous group referred to as Western Art, and the Casts. It was evident that ideally one would wish to have as many of the departments as possible near the entrance lobby. Two could occupy the flanking positions east and west. The outlook over the Park to

the north seemed to suggest that at least one department should occupy this position. A great deal of study was done on the question of the connecting link and whether or not it was desirable to put a department on this line and thus get a third department off the front lobby, but it was finally decided that this thoroughfare should be clear and that two other departments should give off east and west from its central link (Fig. 5).

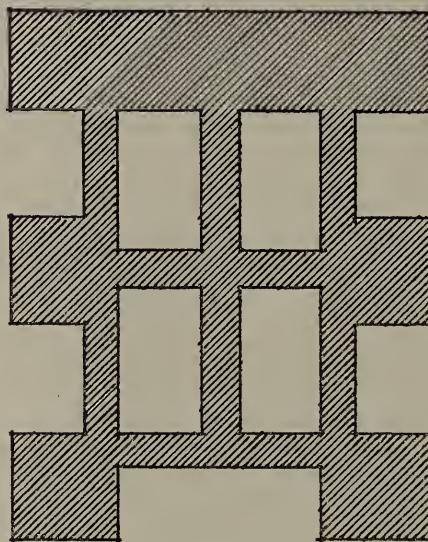


FIG. 5.

This arrangement gives four departments with the maximum of outside perimeter and one department, an oblong block somewhat raised above the other blocks so that the light on its southern wall is free.

I may mention here the disposition of the departments in these five positions; some of these might be changed without influencing the general scheme, and some could not. Japan flanks the entrance on the east. The Paintings and all the Graphic Arts including the Library, occupy the Park side on the north. A slightly greater elevation could be given to this block as it is at the north and will not therefore cast shadows on any other portion, and thus, while still retaining the sense of the pictures being on the first or main floor, will yet give adequate height below. This lower floor as you will see later, is assigned to the library, photographs and prints. Classical Antiquities are placed off the central link extending to the east. Western Art, comprising the various miscellaneous collections and textiles and

ceramics, is given the block balancing Japan on the front and Egypt is assigned to the space corresponding to Classical Antiquities off the central knot.

The Principle of Selected Exhibits.

The next, and in some ways the most important consideration, is the question of how much of our available material, present and future, should be exhibited, and how much should be stored or put on exhibition merely for students and specialists. This is a question on which much has been said and written, and the whole trend of modern museum arrangement appears to be towards the elimination of a portion of a collection and the exhibition of a selected remainder. This can be done in two ways, either once and for all, selecting the best pieces and installing them permanently in the best possible way, or having changing exhibitions of the best things, drawn from the large general collection on exhibition for study only (a reserve collection) or drawn from an actual storage. These two, the reserve collection and the storage, could of course be used together, they are not mutually exclusive.

Its Object. The advantage of the changing exhibition is to give a great choice and variety to the exhibitions and to avoid the pitfall of the Tribuna principle, which attempts to say definitely and for all time what things are best.

The advantage of the fixed exhibition of the best things lies in the fact that the galleries can be more perfectly suited to the objects they are to contain, and the objects themselves may have that individual care and attention in installation which would not be warranted unless they were to be somewhat permanent. I believe that in all departments there would be some objects which would demand and deserve this special and permanent installation.

It by no means follows from this that the objects in the reserve collections are necessarily of inferior quality, but merely that in the effort to give every object its best opportunity it is apparently undesirable to show the whole of a large collection; and it will be seen that in the development of the plan the application of this principle varies with different departments, and in all

cases there is opportunity to apply its general principles as seems best; and if with any department it were thought desirable to exhibit all their material, even this would be possible on the plans that are presented.

To my mind the importance of this selected and limited exhibition cannot be overestimated. With a smaller number of things to be exhibited, greater attention can be paid to their installation, and more space can be given to each object or each case. For the public this has a double advantage, it avoids the weariness of a long series of rooms, and the monotony of a long series of similar objects, and further it gives to each object shown a space and a setting which interests and rivets the attention. This latter I believe to be of great importance, and indeed, fundamental, that the collections shall not depend for their influence on their size or the number of the objects in them, but on the beauty of every object—the one thing which entitles anything to a place as a work of the fine arts. The small, supremely good collection, set in perfect manner is then another ideal set over against the big, the crowded, the wearisome type.

This however is not to be done to the exclusion of the student or his work. The seal of the museum accepts the work of education as part of the object of the museum. Mr. Brimmer said "it is of the first importance that our collections should attract, interest and instruct the public; and it is of an importance second only to this that they should meet the requirements of the student, the designer, and the specialist." But he certainly recognized, even then, ten years ago, the supreme importance of our beautiful originals, for he said, "in using our space, the first object should be to give it to those things which have the greatest interest and beauty; the second to secure the proportionate growth of all the departments of the Museum." As long ago therefore as 1883 this position, of the prominence given to beautiful things, had been accepted.

The Sub-division of Each Department. In a general way the principle of selection would mean three divisions in each department, the first, the important galleries, or perhaps merely the galleries which would be most popular or best for the people to see. Then the second group which would be for the student, the expert, all in fact who are not content with a superficial

knowledge of the beauty of the object but want further knowledge. And third, there would be the administration of the department where would be the curator's office, work rooms, study rooms and special library of the department. The ideal for the arrangement of each department taken in connection with the previous ideals of a single main floor and independent departments would be (1) that each should have its entrance on a main artery of the group; (2) that the visitor should be given a short circuit of the most important galleries, in which everything shown should be good of its kind, should be given plenty of space, and exhibited under the very best circumstances of light and surroundings; (3) that the route should be made perfectly clear (we saw a scheme in the Albertinum, Dresden, which accomplished this admirably) giving the visitor the opportunity to go on to the other rooms of the department, or if he prefers, leave the department where he entered it on the main artery. Japan's short circuit should therefore return to the lobby and thus give the visitor his opportunity to enter Western Art next. His course then after again returning to the lobby, would be to the centre knot where a short circuit on either hand would give him a glimpse of the two departments there, and finally the pictures (Fig. 6). This method necessitates a certain amount of

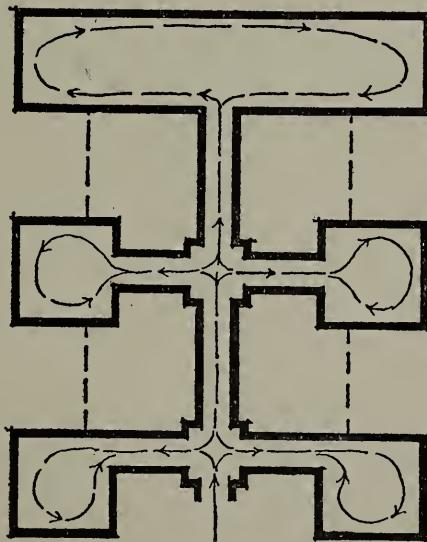


FIG. 6.

returning to the central corridor but if the links off it are short and each step full of interest this is of little moment; (4) that a

longer, but equally clear circuit should embrace the reserve galleries which should be readily accessible for all who desire, and yet in a measure withdrawn; (5) and that finally, there should be the last group, clear of either circuit, through which there is no thoroughfare, for the work and study of the department.

Installation. Closely connected with the selection of the best for exhibition is the question of installation of these objects to give them their full value. A museum of the fine arts is, to my mind, almost a contradiction—an object of the fine arts is at its highest level only when it is fully serving the purpose and fulfilling the ideal for which it was created. This we recognize at once with an altar piece, a great wall decoration, a figure serving its place in architecture. The moment such an object is removed from its place it loses something of that which makes it fine. When those who love such things see them removed from the place where they belong to the museum it is with a pang of regret, tempered only by the knowledge (in some cases) that thus only can what remains be preserved. To a certain extent this applies to nearly every object of the fine arts when it is put into a museum. It loses something which it can never regain, and this is why, in a sense, a museum of the fine arts is an anomaly. It is the recognition of this limitation and the strong desire that the object shall seem at home which has caused the modern tendency toward appropriate setting, which has encouraged showing objects of the fine arts in connection with the objects which were their companions.

The principle of selection will vary with the department as I will explain later, but the principle of installation should be the same, that nothing should be shown with inappropriate surroundings, that nothing should be false, and that nothing should be commonplace. One step farther, that the surroundings should be appropriate, should indeed approximate the original conditions for which the object was intended in so far as that can be done with truth and sincerity. Sometimes appropriate setting is so important that the object without it is valueless. A ceiling-painting designed for a richly panelled ceiling would lose much of its beauty if displayed without its framing bands on a flat ceiling, and if displayed as a wall picture would be almost valueless, however masterly its drawing and technique.

The Rubens gallery at the Louvre impressed those of us who were together abroad, indeed I believe it impresses everyone, as a superb picture gallery. To my mind it is much more than merely that, and its greatest charm is that it is something else. It is a room whose walls are decorated with panels. Jean Lemercier designed the room for Louis XIII, and Peter Paul Rubens was asked to paint panels in commemoration of Henri IV and Catherine de Medici, and the room was to be the state dining room. A splendid salon it is—a magnificent background for the show and pageant of a great dinner. Of course one knows that as a matter of bare fact Lemercier did not design it—it is not and never has been a state dining room, and the room was made for the paintings not the paintings for the room. But under all these barren facts is the pregnant one that it might have been what I suggest and that it has all these qualities, and therefore these pictures are seen ideally—absolutely as they should be seen. Such a setting for everything in a gallery of the fine arts is the ideal, but such an ideal, it is almost needless to say is unattainable in the majority of cases.

We saw abroad numberless instances of the hopelessness of attempting the appropriate setting of objects unless it were done with absolute thoroughness and completeness, or else with an impersonal generality. Rooms in the Bavarian Museum at Munich, which attempted the reproduction of interiors in which were to be installed valuable originals, struck a note so false as to be a constant irritation. It was not only the annoyance of indistinguishable originals and reproductions, but the obvious limitations of producing verisimilitude. It seems to me that in this matter of appropriate setting only two solutions are possible. The first a room, itself worthy to be considered a production of the fine arts, transferred complete and set up and containing only such objects of the fine arts as rightly belong in it. The other solution is the adoption of standard forms which belong to the time or character of the objects to be contained in the gallery. Such a form was once suggested for the room to contain our Copleys—a dignified large 18th century room designed and finished in the period and having mantel-pieces and furniture corresponding; architecturally this was a period that was quiet, dignified and quite worthy of being reproduced, more-

over such a room is one that can be reproduced with the full value and interest of an original. There would be no sense of imitation or reproduction. It was however apparent at once that this would mean a room so fixed in its wall spaces as to point to a fixed collection, therefore unsuitable for a somewhat uncertain group like our Copleys. But applying this solution more liberally it would mean that the Copleys, or the American school of that date, should go in a room similar in character to those for which they were intended.

Where the architectural form and detail of the room is quite unobtrusive, as in most cases it should be, then, as we so frequently saw abroad, an element of the familiar surroundings may be added by introducing objects other than those which are the real occupants of the room. Some bronzes in the Bardini gallery gained much by being shown on fine old Italian tables. The Delft in the Kunstgewerbe museum at Berlin was enhanced in interest, because some of the tiles were set in the walls, and some of the table service shown on a side-board. The furniture in the Wallace collection added a distinct interest not only to the gallery, but actually to the paintings themselves.

Proportion and scale. Equally important to my mind in satisfactory arrangement is the question of scale. It is the ruin of small objects to be displayed in large galleries; it is equally disastrous to place large objects in spaces too small for them. It is disadvantageous to have both large and small objects in the same room, each will injure the other. It seems hardly necessary to give examples of what appears at first sight to be obvious, and yet there is with all of us such a tendency to value quantity rather than quality, size rather than beauty, cost rather than real value, that one falls into these errors from force of habit. There is so strong a feeling that size and cost are the measures of value that it is difficult to restrain one's self. There are other considerations also that influence one, and to a certain extent rightly. A collection as a whole is so intensely interesting to the connoisseur that it seems impossible to divide it without distinct loss, and what may be rightly deemed the gain to the public in not wearying them may seem too dearly bought if it is at the loss of the unity of the exhibit. This, while it works primarily against the principle of selection, affects also this question

of scale when large and small objects are in such a collection. Again the scientific or chronological arrangement, so precious in the eyes of the collector, may put things together which are not mutually advantageous. I believe however that none of these considerations should weigh against the appropriateness of setting—the scale of the surroundings—and that selection which makes for the beauty of the individual object, and seeks to avoid wearying the public.

Summary of the three ideals.

The application of these ideals, the single story, the separation of the departments from each other, and the careful selection of a small number of objects to be exhibited in supreme manner, will be different in each department. In all departments the single floor gives one the opportunity of a choice of light, and, with ceilings of different height, the opportunity to proportion the stud to the floor area. Both these are great advantages as compared with the limits of a two story building, and to these may be added the freedom from the restrictions of superimposed walls, and the plan of one story governing another equally important story above or below. The separation of the departments allows the visitor to go direct to his object and there concentrate his attention without being forced to go through other exhibits. The sub-division of departments is in itself an object lesson for the average visitor, that is, for the majority, as it shows him each object at its true value, or in the best way that it can be shown in a museum. It does not weary him with many objects or many galleries in one department; and this leads to a fourth ideal not to be classed in importance with the other three and yet to be considered.

Connection between the Departments.

If a department can be readily seen by traversing a short and interesting series of rooms, the way to the next department, the next group of popular rooms, should be clear and short, so that your ordinary visitor may make the round of the departments as readily as is consistent with their independence. For this

reason it is ideal that the short circuit should return, and give access as directly as possible to the department most closely related to the one that is left.

These then are the four ideals that have most strongly influenced the plans, I propose now to consider very briefly the various departments.

THE DEPARTMENTS.

Department of Japanese and Chinese Art.

The Japanese department, unlike most of the others, covers all branches of the fine arts (except perhaps the widest of all, architecture). We have sculptures, paintings, textiles and embroideries, ceramics and pottery, prints, bronzes, lacquers, and the various small objects which form so important a part of Japan's art. Of the paintings and prints, a very small number can be exhibited at one time, yet numerically these are the greatest division, and I suppose the most important. The principle of exhibition of these would hold to a certain extent with all the other material. A selected number would be shown in the best way, and with some degree of permanency—that is without intention of frequent changes. The rest would be in storage, an accessible reference series. The mere number of divisions in this department means a series of galleries which might be wearisome. It is therefore desirable that a short circuit as well as a longer one should be contained in the exhibition galleries.

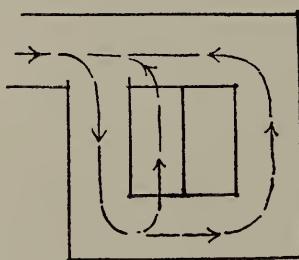


FIG. 7.

The three divisions would then be the two groups of galleries, perhaps equally important (Fig. 7) and the group for storage * and study, all three closely related. Ideally I should wish to see the short circuit fairly comprehensive, it might include some

* The space in fig. 7 not included in either circuit.

sculpture and painting, the embroideries and the minor objects; perhaps it might also include the little garden court—for Japanese gardening is such a fine art in itself that I hope we may be able to show some phases of that most interesting work. From the store room objects would be taken from time to time for special exhibitions, and the room for these should be readily accessible from the first circuit. Thus I see the ideal arrangement of this important department, a few rooms, so beautiful, so well arranged, and so completely illustrative of what Japanese art is that the visitor will know its beauties as he never could in our museum, and be eager to come again to see more. More rooms for further exploration, and beyond all the quiet and retirement where the serious study of the department can be pursued. The withdrawal of some galleries from the short circuit would not necessarily mean that these objects were less important. Indeed in some cases it might well be that the most important treasures might in partial retirement have their value enhanced for those who really know their beauty. Exhibition galleries and the main store occupy the first floor. The Morse collection of Pottery occupies the whole Southern front on the ground floor. The rooms of the keeper of the Pottery, the Curator's and other administration rooms are also on this floor.

The Paintings, Graphic Arts, and the Library.

In the department of Paintings the process of selection is far simpler than in the Japanese department, because in the latter many of the objects in store may be as precious as those on exhibition. In the paintings it is rather the rigid exclusion of those that are not worthy. Some of those that are excluded from exhibition may be of value for study, and these would find place in close storage readily available for reference. We cannot well short circuit our galleries of carefully selected paintings without the entire omission of some distinctive group. They will cover with us, three main divisions, the early masters, the American school, and modern paintings. But it is desirable and entirely feasible that the visitor while finding a clear circuit (probably chronological) should also be able to take any one of the three groups independent of the others. This would mean

three circuits, each complete in itself, and together making a consistent whole (Fig. 8.) Each should be adequately represented with the best we have.

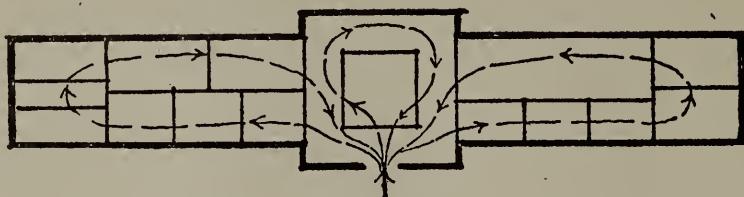


FIG. 8.

Because I believe strongly that most paintings show to best advantage in ordinary rooms with windows, and not under the unnatural conditions of top-light, I think the majority of the galleries should be such side-lit rooms of good proportion, of domestic size, flooded with warm sunlight, relieved with pieces of furniture, tapestries and stuffs—in fact, so far as is consistent with a public building occasionally crowded, given that domestic feeling which belonged with the original purpose of the paintings themselves.

Certain pictures of large scale, such as the American group of portraits, and many of the modern paintings may indeed demand galleries of such size as to require top-light. These I hope will be fine rooms, well proportioned, well lighted and, more than all, well hung, and as such will compare favorably with the best foreign galleries; but the distinction of our picture galleries will I believe rest on our side-lit rooms. Here is our real opportunity to do something which has never yet been well done in a picture gallery. I will speak more in detail about this later. The division will be the circuit of exhibition rooms, the reserve collection and a studio for the keeper. This whole collection will be on the first floor.

In the same general group as that of the paintings would be the water colors, drawings, and prints. For all of these, believing side light to be the most satisfactory, assignment is shown on the ground floor of the painting block. It is extremely desirable that the prints should not be exposed to the sunlight, and therefore they are ranged on the north-east and north-west exposure. These, with the aspect of the building, are all equally free from sunlight during the exhibition hours. The principle

of selection would certainly apply here, and only a small number of the prints would be shown at any one time. The three groups here would be the exhibition galleries, the visitors' room and store room, and the curator's room and work rooms.

Water colours and drawings, on the other hand, might have a southerly exposure, and the warm light would be, in my judgment, a great advantage for both of these, provided the ill-effects of sun light on fugitive colour can be avoided.

The library is gradually coming to take a more and more important position in the work of the museum, and for this purpose, the central position, under the picture block, was selected by your committee as being the most suitable and the best position for this work coming in the centre of the block which is devoted to the graphic arts, and having in close connection with it the large and constantly increasing collection of photographs. For the display of these latter one gallery is assigned, and there is opportunity for increase in the exhibition of this department, but for the most part the photographs will be filed away, and opportunity will be given for a study or draughting room in connection with a photograph store room.

Department of Classical Art.

The department of Classical antiquities is in some ways the most difficult of all to divide as it is open to question whether an arrangement by period or by material is the better. I am not competent to give any opinion on the merits of either principle, but I do feel strongly that the principle of exhibiting only a small number at a time should be carried out, and thus avoid the possible monotony of too many objects of a similar character and importance. Whichever plan of exhibition is adopted I should hope to see a short circuit of the most beautiful objects; in this we should have possibly all the marbles, and nearly all the bronzes, as our collection of these are small and choice, but certainly not all of the other objects. In this department the rooms would be largely side-lit, and either sunny to the west, or with garden outlook to the Park. A glazed peristyle court would give the note of out-of-doors which is so valuable in classic art. As considerable instruction is given in this department the

curator's division includes a small lecture room. The great collection of Greek vases is given an important position on the ground floor, and here also is the curator's department. All the rest of the collection is on the first floor (Fig. 9).

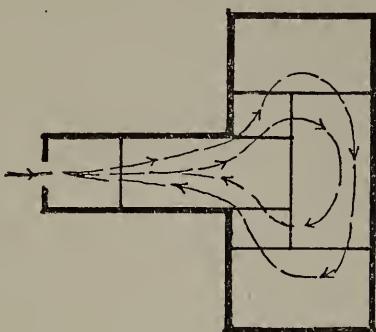


FIG. 9

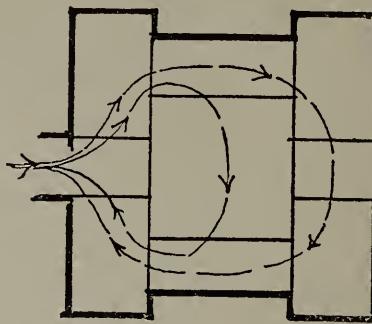


FIG. 10.

Department of Egyptian Art.

Egypt is in some ways the most difficult of the departments for me to report upon, partly because I have not found it easy to get into touch with a subject of which I know so very little—even less than of the other departments—and partly because many of the Egyptian objects seem to me so much more suitable for a collection of antiquities than for a collection of the fine arts, and those which seem to me most beautiful are generally very small objects. There are however fine things of large size in our collection. For the bigger objects there must be large rooms, but for these wonderful small things the rooms must be small. I shall never forget the pleasure I experienced in looking over certain scarabs exhibited, not on pins on cards as if they were insects, not in cases in a vast hall, but simply laid on a beautiful piece of old green brocade in a table case in a small room. That is the sort of thing I hope to see in our Egyptian department. I hope that the rooms which take the large objects and the mastabas will contain only the best things and no needless repetition of similar types, and that the small objects may be given the advantage and dignity of small rooms, and not be forced to dwell with material of quite another scale. It would appear as if the whole of this department might be on the first floor and leave the space below quite free (Fig. 10).

Western Art.

With the plan of the picture block and the likelihood that many of the objects belonging in Western Art may find a home there, the present plan for this department is somewhat vague. Galleries have been assigned to it, we have considerable material which belongs in them, and I look forward to seeing this develop into one of the most interesting of the departments. It is the one that enters most intimately into our every day life—our china and glass, silverware and household articles, furniture, stuffs, embroideries—all our household surroundings—fall into this group. With the constantly improving standard of taste one may confidently hope that this department will not only stimulate our manufacturing, but that our manufactures will in turn help to make this department representative of the best modern work, as well as the best old. In this connection it is to be hoped that the possibility of a New England historical collection may not be lost sight of. Much of the work of the late seventeenth and eighteenth centuries was full of artistic impulse, and much of it has a stamp which is characteristically New England. The whole of the block balancing Japan, both ground and first floor, is devoted to this department, a circuit of small galleries surrounding a large glazed court. Rooms opening on this court would have the freedom of fenestration necessary for original interiors. The outer perimeter on the first floor would be the natural short circuit with reference series and curators' rooms on the ground floor (Fig. 11.)

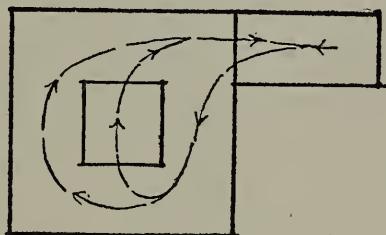


FIG. 11.

Casts.

I have left until the end the consideration of a matter that in the early months of study occupied a great part of our attention,

that is the cast collection. Our casts, (not all on exhibition now) would fill the greater part of one floor of our museum, and if the collection is to grow to the natural limit of a comprehensive historical exhibit of the fine arts in reproduction it would require a very large area. It was calculated that if built in the most compact manner and all top-lit it would require nearly fifty thousand square feet, and even then the collection could not pretend to be complete in representing architecture. For well over a year such an area was considered a necessary architectural element in every plan made. This not only hampered seriously the plan, but, owing to the size of this block for casts, the more important original collections were depreciated. Even now the question, although temporarily laid aside by the vote of the Museum Committee to install our present collection and not plan for immediate extension, is still a vital one. It has been suggested that the casts might be divided and occupy rooms on the ground floor under or adjacent to the various departments, but even this is beset with difficulties and after repeated trials was abandoned. There is behind the whole matter the question of how far casts are objects of fine arts, and how far they deserve recognition in our new museum. The collection is so large that its mere bulk will attract attention, which I believe to be out of proportion to its value, and my own feeling is that the casts should occupy no place where they are liable to detract from the value and interest of the originals. My ideal would be a separate museum connected with that part of the group which is educational in character, the school and the lecture room. But this is a wide question and one on which there may well be differences of opinion. This plan shows the collection beginning on the ground floor in the space under the Egyptian Department and extending towards the west. In this same direction is space for further development of the museum proper, for the school, for the outside exhibition hall, for the lecture room and for the Power plant.

REPETITION OF IDEALS.

In closing I want to repeat then the ideals which have governed the plan and are more fully explained in the detailed

report of the requirements of the new building which is to follow, and which to a certain extent are I hope exemplified in the accompanying plans.

These are, *first*, a museum where the principal exhibits are all on one floor and that the first floor—the one where the main entrance is. Hitherto I have spoken of the first floor as the only floor on which there would be objects on exhibition. Various considerations led us to advise making the basement a true ground floor above grade, and giving it such height as would make it available for secondary exhibition or for reserve collections. This will provide opportunity for growth, by allowing space where objects may be placed that have been withdrawn from the chief galleries to make way for more important material. *Second*, that each department of the museum shall be complete in itself, self-contained. *Third*, that each department shall have a short series of galleries in which are exhibited its most carefully selected treasures, in most perfect way, its other material being either exhibited elsewhere, or placed in storage for reference. *Fourth*, that the relation between the departments should be such as to allow the visitor the most ready communication from the exhibition galleries of one department to those of the next.

These are the four principal ideals, and these will be shown in a variety of ways in all departments. If they can be adopted and adhered to in the building of our museum I believe that we shall have a building far in advance of anything that has been done in museums, for it means above everything else that we are aiming to cut loose from the old ideals of size and magnificence and the multitude of objects, and are to be content rather to seek for small things and for perfect things.

PART II.

DETAILED CONSIDERATIONS.

In the second portion of the report I propose to take up in more detail. *First*, entrances, and the grades of approaches, floors and courts. *Second*, the general consideration of the plan, thoroughfares, the exhibition group, the administration and educational group. *Third*, the particular requirements of each exhibition block. *Fourth*, the requirements of the administration, heat and power, exhibition and lecture halls, and school.

GROUNDS, COURTS AND APPROACHES.

Grounds and Courts.

Park Lines. Before taking up the more detailed consideration of the interior of the building I want to say a word about the grounds outside the building and the courts enclosed by it. The development of this plan was at first considerably hampered by the lot lines. Nowhere except on the avenue was there a right line. The Park entrance was not at right angles with the avenue and the new street was still further removed from 90 degrees. The lines on the Park were all sweeping curves, ill adapted to the regularity of plan that seems advisable for our block. (Fig. 12a). With the cooperation of the Park department of the city and the concurrence of the Mayor, the Trustees are given permission to change these lines so that there will be more available building land although slightly less actual area. (Fig. 12b). The Huntington Avenue frontage is increased 37 feet 6 inches, from 645 to 682 feet 6 inches, the entrance to the Fens is at right angles and gives us a 608 foot frontage to the east, and the north frontage on the Fens is again at right angles, and is about 840 feet long. With the driveway proposed to be built on our land, our main exhibition block is contained in a rectangular lot.

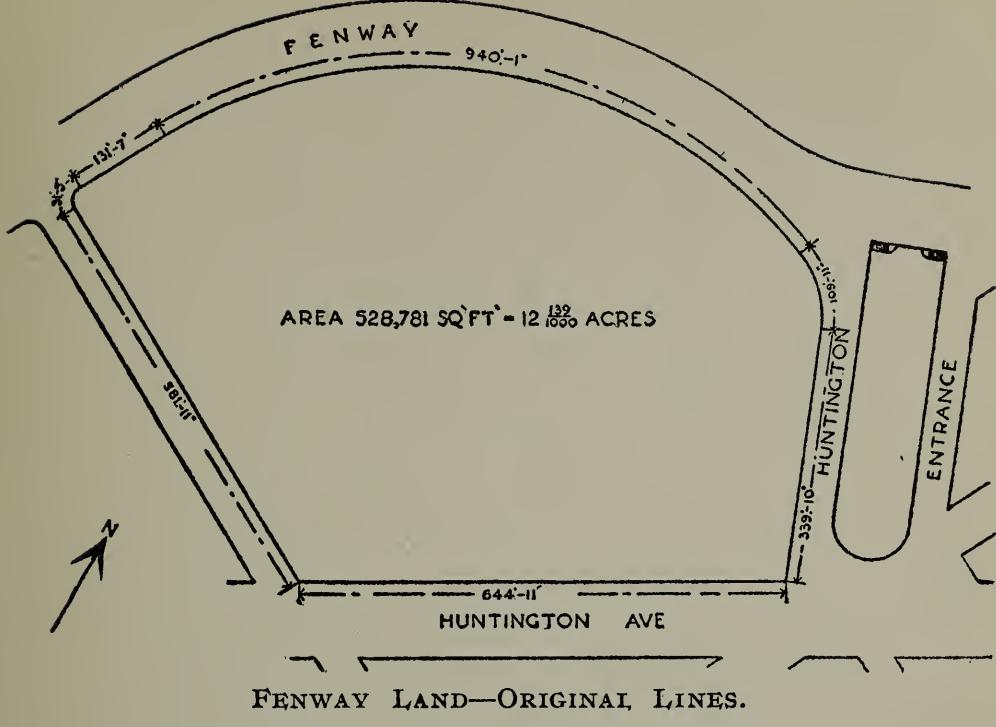
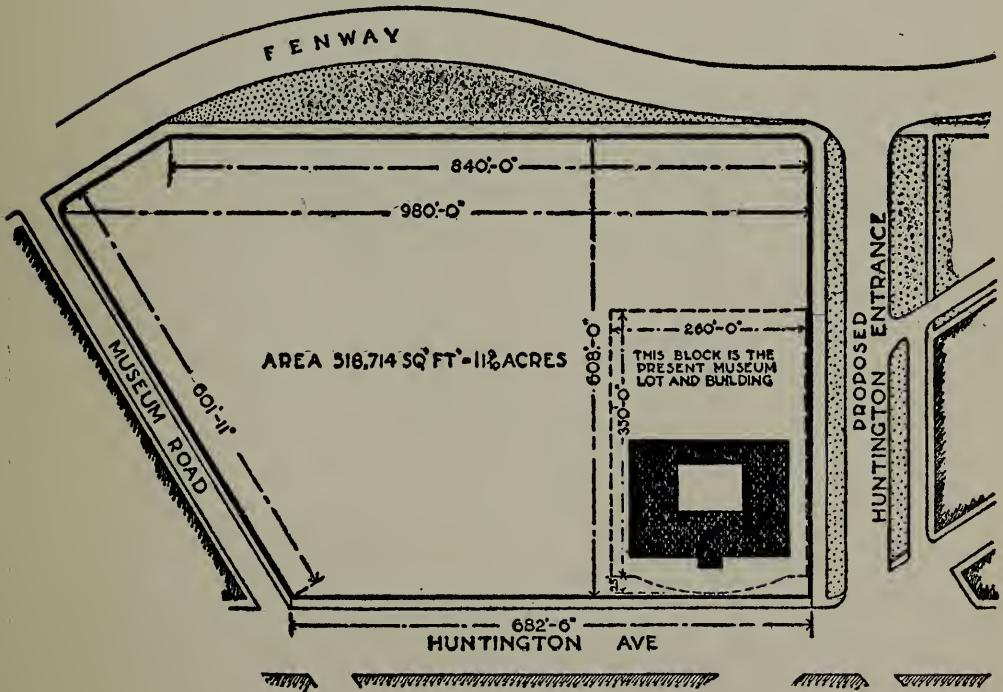


FIG. 12a.



Heavy line is limit of Museum Property.

FIG. 12b.

Gardens and Set-backs. Very early in the study of the plans the consideration of the grounds was taken up and the desirability of planting, more formal than that generally adopted in the Fens, was accepted. This was one of the reasons for changing the lot lines from curved to straight.

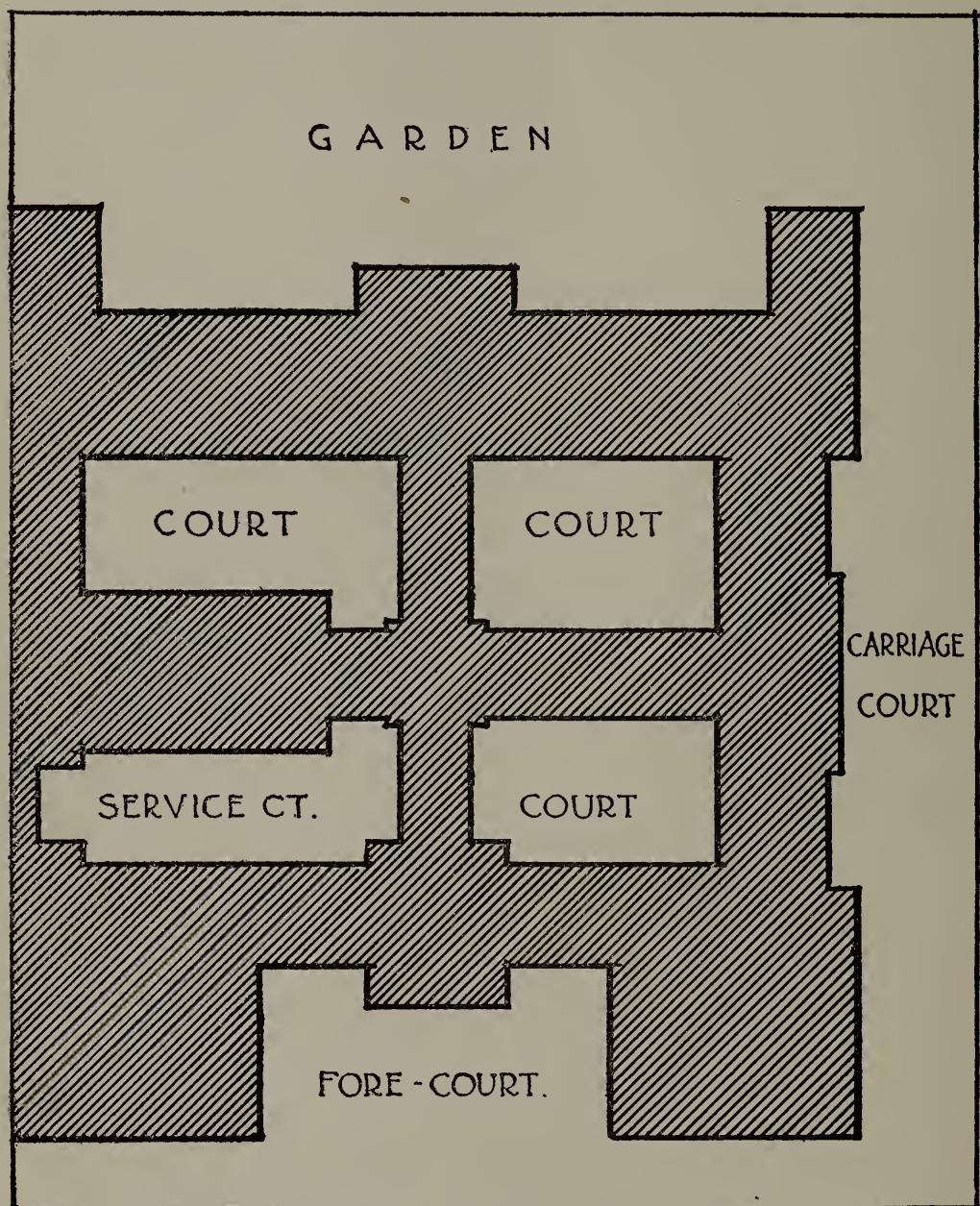


FIG. 13.

The block of the plan as presented (Fig. 13) is such as to give a forecourt on Huntington Avenue, and to put the main entrance a considerable distance from the street. The northern block containing pictures is so far set back from the north line of our lot as to reserve space, partly enclosed also by the wings of the picture block, for a garden here. The set-back on the Park entrance is such as to enclose here an area somewhat similar to the forecourt on Huntington Avenue, but which, being intended for a carriage entrance, comes in at grade to the ground floor. In addition to these reserved areas the building as a whole is set back forty feet from Huntington Avenue and sixty-feet from the line of the Park entrance, while the wings of the painting block set back one hundred and three feet from the Park line on the Fenway.

All these areas are to be treated with formal planting, and the large garden to the north is intended to be walled and made accessible only from the Museum, while the other portions are generally open to the public.

Inner Court Yards. In addition to these reserved areas there are four principal inner court yards of which one is distinctly reserved for service, and the others serve merely as light areas. To insure direct light into the pipe trenches the grade of these courts is three feet six inches below the grade set for the ground floor, and on this account it is not suggested that these courts should be treated as gardens but rather that they should be paved. This, however, is not a necessary requirement and if thought practicable they are undoubtedly sufficiently large, and sufficiently open to the sun to allow their being in grass.

Covered Courts. In addition to these open courts certain areas in some of the departments, Japan, Western Art, and Classical Antiquities, are practically closed courts, in which growing things would thrive and add a touch of out-of-doors to these spots. All these spaces, however, are available as exhibition area.

Entrances and Grades.

I agree with the officers of the administration that a single main entrance is preferable to two, and that this entrance should

be on the main thoroughfare and not on the Park. Also that this entrance, while set back considerably from the avenue to give retirement, should have a covered approach. In the plan presented to the Committee the covered approach is omitted, but a plan is given here to show how this was proposed. (Fig. 14).

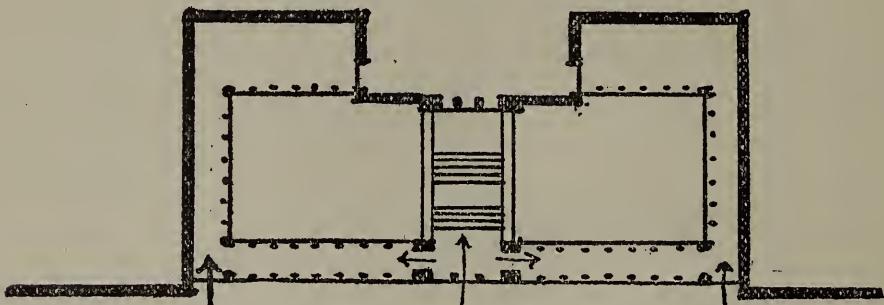


FIG. 14.

The central approach would divide the forecourt in two, and these spaces should be planted as gardens, attractive spots open to the public at such times as the Museum is open, but so arranged as to be closed at other times.

The elevation above the street is such as to give a ground floor of fair stud and incidentally keep our lowest grades above the water level of grade 12. The sidewalk is grade 18 and the entrance lobby, and the main lobbies and corridors have been fixed at grade 32.50, the main exhibition floor, in all blocks but the paintings, at 35.50, in the paintings at 38.50. This, in my judgment, is ample and should certainly not be exceeded. The grades outside rise from grade 18 to grade 20 at the building, and the grades of the interior courts are at 16.50 so that the ground floor at grade 20 is nowhere below ground. The rooms under most of the first floor have a stud of fourteen feet, but under the painting block the stud is seventeen feet. The service corridors, below the first floor corridors, have a stud of eleven feet.

At first sight this ground floor above grade with a stud of fourteen feet and seventeen feet seems a departure from the one story ideal. The first floor is a considerable height above the street, necessitating a good many steps. The ground floor rooms are so good as to tempt one to make sacrifices of more important things (compactness—the plan of the floor above) to make them better. But on the whole the grades so fixed seemed

to be justified. The added usefulness of the rooms below has already been mentioned; the elevation of the first floor gives the dignity necessary for so large a block of building, and the space below the ground floor is available for domestic engineering with outside light, and is above the Back Bay water level; nothing except the Boiler room and the longest steam returns requiring water-proofing. (Fig. 15).

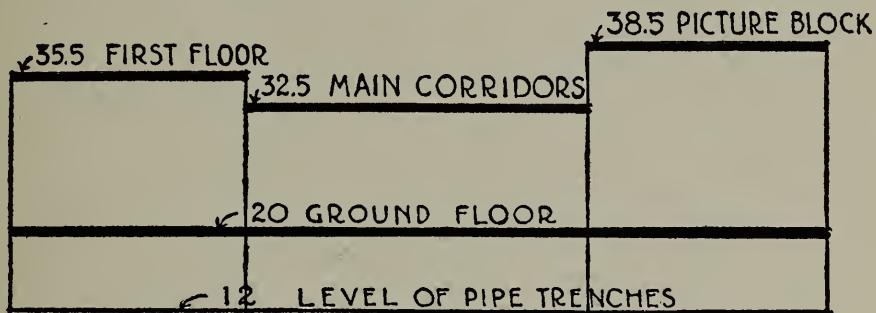


FIG. 15.

Besides the main entrance for daily use it is proposed that there should be an entrance for occasional use on the Park at the east. (Fig. 16). This would be intended for carriages and for evening use on special occasions, and its vestibule would be cut off from the Museum and form no part of the portion ordinarily open to the public. When this entrance is in use doors on the staircase of the Classical Department will be thrown open. Small service accommodation for tickets, etc., is shown in connection with the vestibule, and additional space could be taken when required on the other side. An elevator for occasional use is also shown at this door, which will give opportunity to visit the Museum without being obliged to mount any steps.

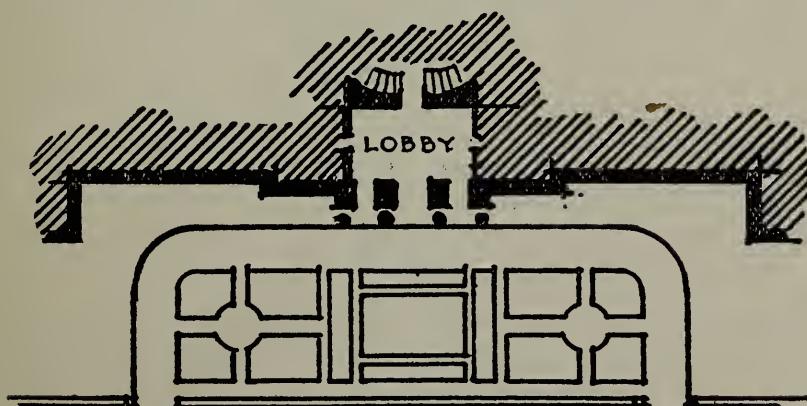


FIG. 16.

The main entrance is approached by a series of short runs of easy steps on the outside up to grade 32.50. Double doors for protection are constructionally a part of the lobby. Within the inner door is a central station, which on all occasions, except when the Museum is crowded, will serve the double purpose of cloak room and information desk. This arrangement would allow of a single person taking charge of these two departments on pay days. On one side a separate office for tickets, and on the other side a corresponding space available as the second coat room on crowded days. The central bureau will be a low structure and not interfere architecturally with the lobby itself, which is in the form of a Greek cross lighted from windows high up north and south and from a small ceiling light receiving its direct light from windows in the drum of the dome.

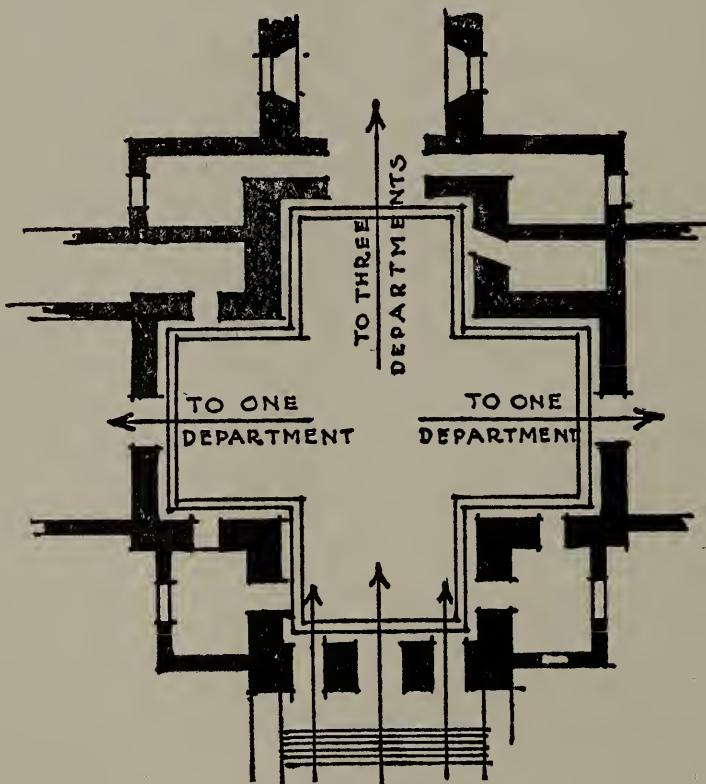


FIG. 17.

From the main hall, the departments on either hand are directly accessible by a flight of six steps, making sufficient break to mark their independence, yet not sufficient to be of practical inconvenience. The main corridor north and south leads to the

centre knot off which are two departments reached by six steps as are those on the front, and finally at the end a flight of twelve steps leads up to the first floor of the north block, and a longer flight leads down to the ground floor below it. (Fig. 18). A subordinate corridor leads from one side of the main lobby to the administration. A continuation of this corridor reaches the educational group, school, lecture hall, exhibition hall and the restaurant.

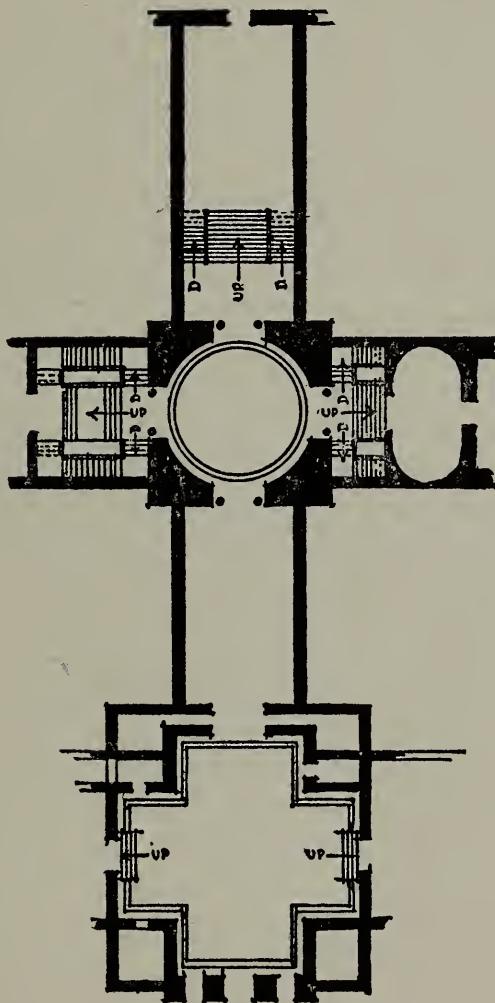


FIG. 18.

General arrangement of the Plan.

The separation of the departments is primarily to give each the value and importance that comes from isolation and concentration of interest, but it is necessary that there should be ready

connection between these separate departments, first, for the public, second, for officers and other employees. The former connection should be direct and without any more changes in level than is absolutely essential in connection with the grades already described.

Corridor System.

The connection between departments for the public will then generally necessitate descending to the corridor level and rising again in the next department. In some cases where departments touch on outer perimeters, a connection might be made without this up and down, and however undesirable theoretically might be of practical service on free days. If the public galleries, that is the galleries previously spoken of as a first circuit, do not touch at these outer points, there should at all events be connection here for officials so that communication from one part of the Museum to another may always be possible in the most direct way.

For employees, the general line of communication would be on the ground floor, and here also would be the service corridors for the delivery of objects to each department. Everything of this sort would be kept out of the main corridors, (those on the first floor) where, apart from other considerations, the difference of levels would be a serious obstacle.

With the adoption of the single story plan the question of staircases is largely eliminated. Only where the ground floor is used for exhibition purposes would stairs be needed, and as these would always be for the service of one comparatively small section the stairs will be purely utilitarian, not monumental, from five to seven feet wide. The short runs which connect corridors with departments—a matter of six steps—might well have the dignity of considerable width. The stairs to the picture galleries having to rise double this distance, and leading as they would to the largest and in many respects the most popular department, would be the nearest approach to monumental stairs. As the picture block has considerable length, it would be desirable to have minor staircases at either end, west and east, to afford outlets and connection at these points, both with

the ground floor, where prints and photographs are, and also with adjacent departments. Corresponding points at the front have staircases which make similar connection to those on the north, but are primarily intended for officers and service. At each of these four points a freight lift is located. (See Fig. 34).

Position of Exhibition Departments.

I have already outlined the skeleton plan, the entrance in the centre of the Huntington Avenue facade, the Greek cross lobby, and the central corridor. On this frame are to be grouped five important exhibition departments. Paintings, Classical Art, Japan, Egypt, and Western Art, and accommodation must be found for our casts, and an eye kept open for some future independent department. The largest and most important block is that of the paintings, at the extreme north end of the group; on the main floor the pictures, and below, on the ground floor and over-looking the gardens and the Fens, the Library and Photographs and the Print collection. Thus all the graphic arts are grouped together. The block is an oblong, a double gallery width, with two wings flanking the garden east and west.

Off the centre of the main corridor to the east it is proposed to place the department of Classic Art. The plan proposed is T shaped, and was decided upon to enable us to put the block on the outer perimeter of our lot, for the unobstructed light and the view.

Japanese and Chinese art is assigned the position on the east of the main lobby. The department of Japan is the most definite and complete department we have and the space assigned to it is in the judgment of the authorities practically final. Japan will occupy the whole of the main floor and a portion of the ground floor as well. If Western Art occupies the block corresponding to Japan it will have the whole of the main floor and will have the ground floor for development. Egypt will have the block opposite Classical Antiquities, and all of its exhibition and probably its Reference Series as well will find room on the main floor. This would leave the ground floor free for the casts, which if enlarged in their scope could spread yet further to the west. This embraces the group of the exhibition blocks which

will thus cover roughly a frontage of four hundred and twenty-five feet on Huntington Avenue and a depth of four hundred and sixty-five feet. (Fig. 19.)

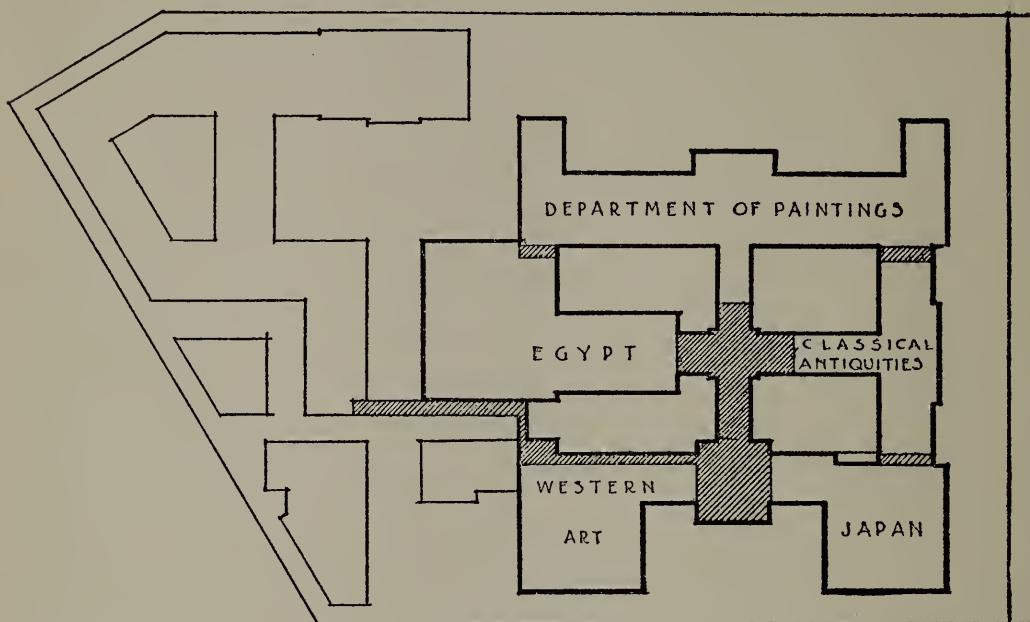


FIG. 19.

The Admininstration and Educational Group.

In addition to this there are the administration, and educational group. There will be the administration proper, divided as of officers and servants; the plant for heat, power and light; a general exhibition hall and a lecture hall, accessible without entrance to the Museum, but connected with it; a restaurant, and the school. Of the administration, both branches should be in close connection with the exhibition group, and practically a part of the block. The exhibition and lecture halls might well be altogether outside the exhibition block, with a mere corridor connection. The school should have ready access to the Museum but need not be otherwise closely connected, and the restaurant should be so placed as to be outside the exhibition group and yet convenient for the visitors to the Museum, the officers, and the school.

A small block is suggested for the administration leading off the subordinate corridor. It is here immediately accessible from

the Museum without going through any department and yet can have its main entrance for all who have business with the administration direct from Huntington Avenue, without going through the Museum. This floor would be at the corridor grade of 32.50. Immediately under it would be the service administration. This block finishes to the west the area which seems necessary for the museum proper and may well be marked by a driveway which would give access to the northwest corner of the lot where future development must occur, and incidentally give entrance from a road controlled by the Museum to the lecture hall, exhibition hall and school—as well as the entrance to the service court. The school and restaurant are placed on the other side of the driveway, where the former has the desirable north exposure. To free the whole lot as far as possible from the hampering limitations of the power-house this is shown on the extreme western end of the east and west axis, on Museum Street, where its service, its noise and its dirt will be as far as possible removed from the exhibition galleries. (Fig. 20.)

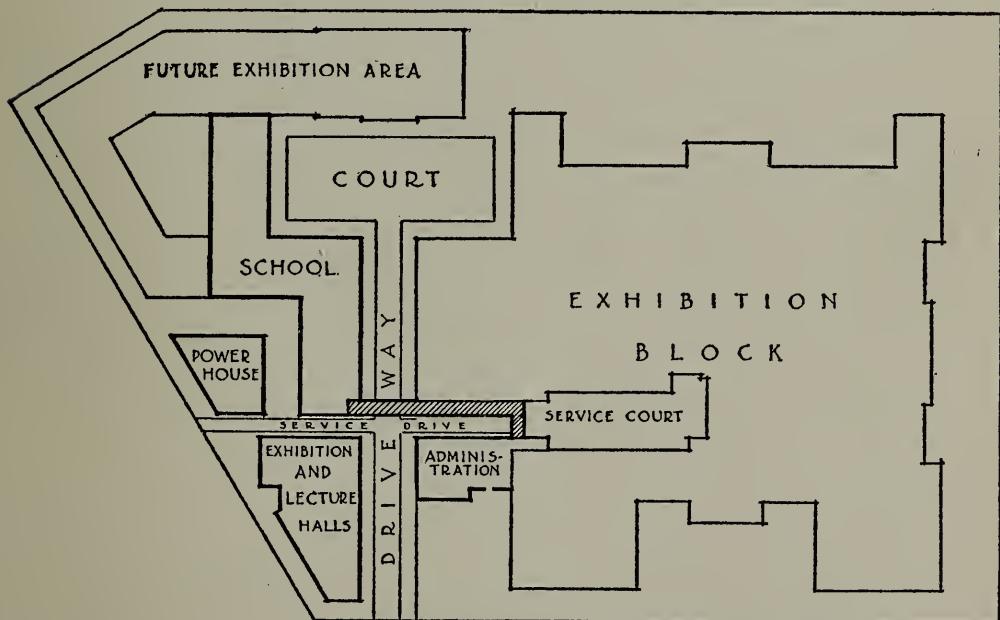


FIG. 20.

There remain to be considered the public exhibition and lecture halls. These are both placed on the corner between the proposed driveway and Museum Street. They are easily accessible to the public, in close touch with the school and have

corridor connection with the Museum. With this arrangement the northwest corner of our lot is available for future indefinite extension, and the plans indicate how the proposed driveway might lead to a courtyard flanked by future exhibition buildings.

THE EXHIBITION GROUP.

Paintings.

As a guide to the number of galleries that should be shown as the complete block of the paintings, it was thought desirable to study first in some detail the amount of space that was necessary to install in adequate manner the best of our present collection.

Method of Calculating Hanging Capacity. Of the paintings at present in the possession of the Museum, about one thousand (1000) in number, the Museum Committee report that four hundred and thirty (430) are suitable for exhibition. This includes some seventy five water colours; the remainder fall roughly into three groups—The Old Masters, the early American group of portrait painters of whom Copley is the chief, and the painters who come after this date. This last group as a matter of fact includes some English and French work contemporary with the work of the American group before mentioned. It has been suggested by the authorities that Copley, connected as he is with painting in New England, should be given a prominent, perhaps a central position. The location of our picture block approached on the centre of its long side, lends itself well to this suggestion and allows one to provide galleries on either hand for the groups which precede and follow Copley. In calculating the number of galleries to house adequately, and in dignified manner, the four hundred and thirty (430) paintings referred to, there is a rough method which will give a fairly accurate result for a series of galleries, that is to take thirty square feet per picture, and calculate that the pictures will extend from three feet above the floor to fifteen feet above the floor; multiply the number of paintings by thirty,

divide by twelve, and the result will be the number of running feet of wall necessary. This would give 1080 running feet, or nine galleries thirty four feet square (omitting in each gallery sixteen feet for two doors). These nine galleries would have an area of 10,404 square feet. The plan proposed shows in its main block galleries of various sizes and various lighting which have 1182 running feet and cover 12,290 square feet of floor. They therefore answer approximately to our needs by this method of calculation. The east and west wings provide for development respectively of the old masters and of the modern paintings.*

The more accurate method is to take into account the irregularity of the bottom and top lines as governed, first, by the size of the gallery, and, second, by the size of the pictures, and influenced again by the fact that the larger, and presumably top-lit galleries, will contain larger pictures which will average a larger occupation of wall surface than the smaller pictures which would find their place in the smaller, and presumably side-lit galleries. To arrive at a more accurate figure applicable to the galleries as laid out, a list of the selected pictures of the Copley group and the early masters were arranged—the former in a square forty foot gallery, the latter in 24×32 side-lit galleries, and it was found that the square room would hang forty of these large sized canvases. (Fig. 21). Laying out the small rooms in the same way it was found that they would average twenty five apiece. (Fig. 22). In the large gallery some pictures over-topped the fifteen foot line, and in the small room pictures would rarely if ever be hung to advantage more than twelve feet from the floor. The height at which a picture may be hung to be seen at its best is governed by a variety of considerations, chief of which are the size of canvas and the size of the room. In a gallery of 28 feet width, like most of the Cassel galleries, it was found that seated in the centre it was uncomfortable to try to see the upper portions of pictures, which were in some cases over fifteen feet above the floor—but in a wider gallery the same pictures might perfectly well have hung as high as this. Again, a very large picture may well overtop

* It is interesting to compare this with our six galleries. They cover 6178 sq. ft., and on Nov. 25, 1904, when the primitives were in VI, and gallery I and gallery V were freely hung they contained 253 pictures.

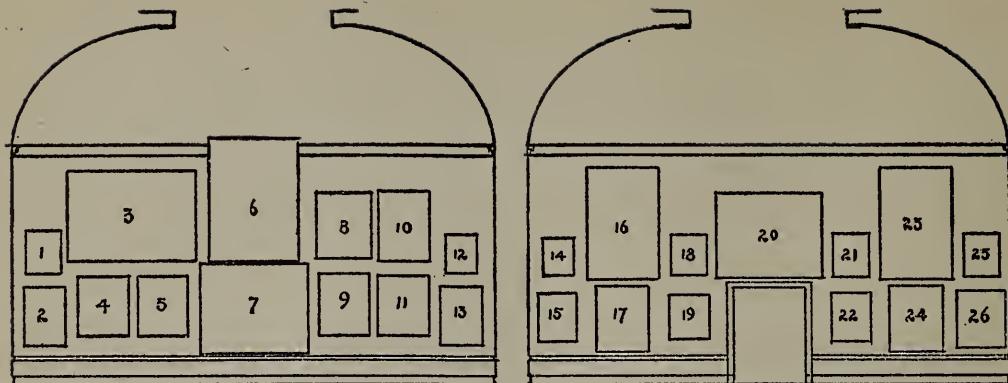
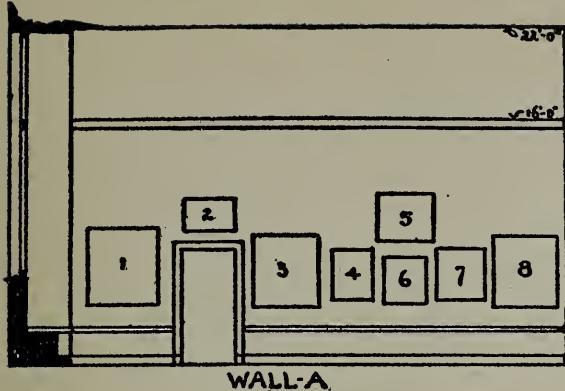


FIG. 21.
Pictures Hung.

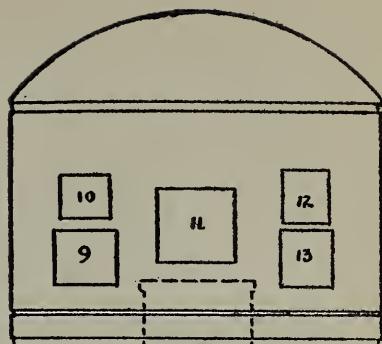
1. Stuart	Mrs. O. Brewster.	14. Stuart	A. Davis.
2. Picture		15. Stuart	Jos. Quincy.
3. Trumbull	Sortie from Gibraltar.	16. Copley	Jere. Lee.
4. Copley	Mrs. Dan'l Sargent.	17. Stuart	Washington.
5. Copley	Jos. Warren.	18. Stuart	Gov. Brooks.
6. Stuart	Washington at Dorchester	19. Stuart	C. Dunne.
7. Copley	Family of the Painter.	20. Copley	Watson and the Shark.
8. Page	J. Q. Adams.	21. Stuart	W. N. Boylston.
9. Copley	Mrs. J. Warren.	22. Stuart	Rev. J. L. Gardner.
10. Stuart	L. M. Sargent.	23. Copley	Mrs. Jere. Lee.
11. Copley	Dorothy Q.	24. Stuart	Martha Washington.
12. Stuart	Mrs. Yates.	25. Stuart	Gen. Knox.
13. Picture.		26. Stuart	A. Townsend

the level which it is comfortable or convenient for the eye to embrace, because the focal point of interest in the great canvas is nearer the centre and consequently far below the upper line. It seems to me that it is this focal centre of the painting which should be most accurately related to the eye and therefore in many cases a large painting not only may overtop the line of vision, but sometimes actually must overtop it if the centre of interest in the picture is to be in the best place in relation to the eye. These actual experiments, reinforced by the actual figures of foreign galleries were the basis of computation for the hanging capacity of the galleries shown.

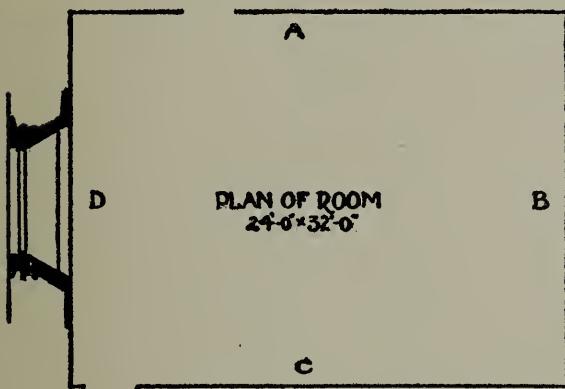
Division between Top and Side-lit Galleries. To determine the number and size of galleries needed, the division of galleries between top and side light was then the first important consideration. As I have already said I believe side light to be the best for the majority of paintings; especially do I believe it to be desirable for the Old Masters (always excepting canvasses of very large dimensions of which we have few). Top light for the Copley group seems advisable on account of the size of the pictures, and both top and side light the former preponderating, for



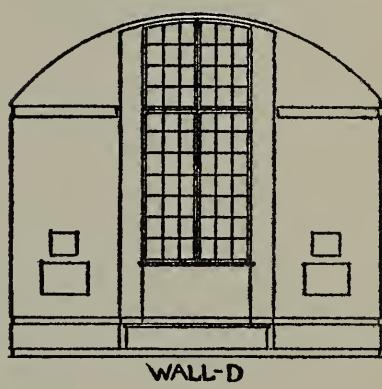
WALL-A.



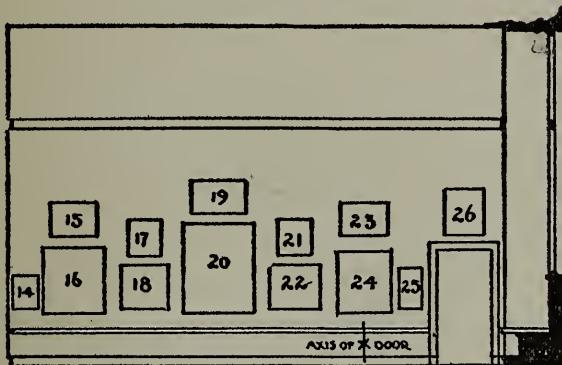
WALL-B.



PLAN OF ROOM
24'-0" x 32'-0"



WALL-D



WALL-C

FIG. 22.

Pictures Hung.

1. Venetian Picture.	Man In Armor.	14. Baldung Picture.	Portrait,
2. Rembrandt	Nicholas Tulp.	15. Moroni	Count Alborghetti.
3. Maes	Jealous Husband.	17. Picture.	County Fair,
4. Rembrandt	Danae.	18. du Jardin	Philosopher
5. Rembrandt	Portrait of Father.	19. Picture.	Donor and Saints,
6. Rembrandt	The Usurer.	20. Ribera	Interior.
7. Metzu	Wife of N. Tulp.	21. Sch. of Holbein	Lady
8. Rembrandt	Forest.	22. de Hooch	Virgin & Child.
9. Ruysdael	Cottage.	23. Picture.	Head.
10. Ruysdael	Still Life.	24. Konink	
11. Kalf	Still Life.	25. Flemish	
12. Verelst	Still Life.	26. Van Dyck	
13. Van Aelst			

modern work. After very careful study of the picture block, extending over some nine months, two schemes, fundamentally alike but differing in certain particulars were presented to the Museum Committee. For convenience of study both these plans showed in detail the central block only, without the wings, which were then looked upon as future developments rather than present needs. One contemplated side-lit galleries, five in number for the Old Masters, top-lit rooms for the American group (with side light available in two rooms if desired) and top-lit galleries for the bulk of the modern work. This plan showed a block of narrow dimensions which yet gave space for the library, photographs, and prints under (Fig. 23). The

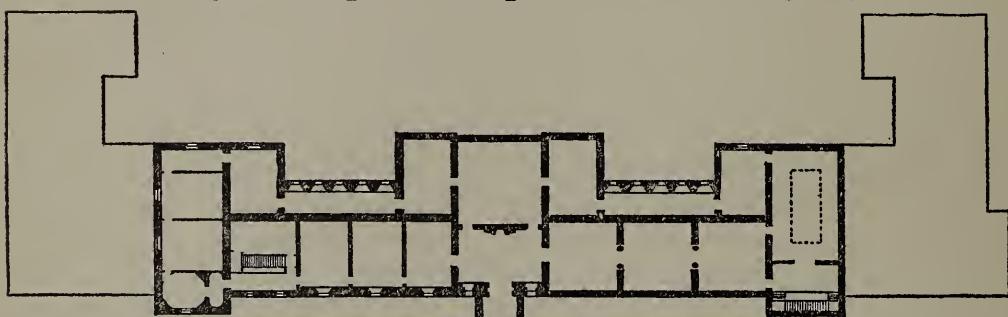


FIG. 23.

other plan was one which was practically symmetrical on both sides of the centre, giving both side and top-lit galleries in about equal proportions; three southern side-lit galleries on either side of the centre, two western side-lit, three square top-lit, and one long oblong top-lit. This plan having galleries back to back required a wider block, and owing to the arrangement of the central knot covered a much larger area although the picture capacity of the blocks was the same (Fig. 24). This plan after most careful consideration by the Museum Committee was adopted, and this is the plan with the two wings developed that is now submitted.

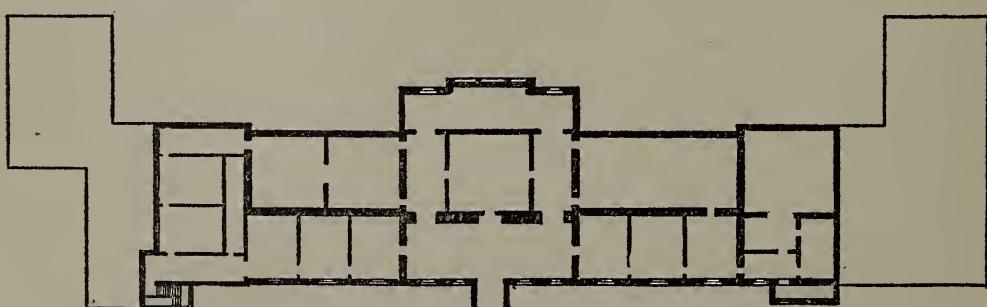


FIG. 24.

Top-lit Galleries. In pursuance of the results obtained abroad, that the best top-lit gallery is the square (page 27 Foreign Report) five of the nine top-lit galleries are square. (See Fig. 26). The larger one is the central gallery, the knot of the whole collection, and this gallery is surrounded by corridors and lobbies which not only give ready access to the galleries on either hand, but give opportunity for the display of furniture, tapestries, etc., and an outlook on the garden.

In many ways this should prove an exceptionally interesting feature, to which however there are two objections, one that the importance of this central gallery is very strongly emphasized, and the other that the surrounding corridor does not represent the clear circuit in the department which has been referred to as one of the ideals; the arrangement of the lobby however could be such as somewhat to obviate this latter, and make the circuit clear.

The other square galleries are thirty-four feet, all four of these are intended to follow the type of the Brera galleries and I advise a small square opening in a shallow dome for the ceiling light, and square lantern glazed on a steep pitch rising above a flat paved roof for the skylight. The ceiling light would be glazed with some form of diffusing glass to break the sun's rays; and the skylight I believe should be glazed with clear glass (although about this point there is some difference of opinion), and the distance between ceiling light and skylight only the amount necessary to allow ready cleaning of the glass. For this the superintendent suggests a plank running on tracks spanning the ceiling light, and enough space left all around the ceiling light to walk in. Every skylight should be supplied with steam for melting snow and with hot and cold water, to be turned on from a utility room located over some of the low-stud spaces of the main floor, possibly the lobby. This general arrangement and construction would apply to all top-lit galleries and a covered way should connect the lofts. (Fig. 25).

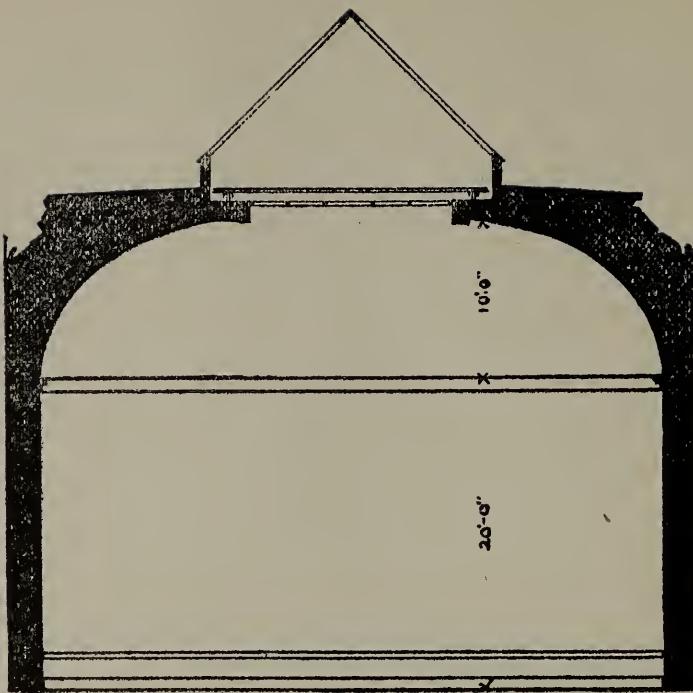


FIG. 25.

Following along the lines of what was given in the foreign report on questions of size and proportion, I should advise for the forty foot gallery a spring at twenty feet above the floor and a ceiling light at thirty feet high, and the opening about thirteen feet square. For the thirty-four foot square galleries a spring and ceiling light one foot lower than these. For the long gallery, which is thirty-four feet wide by seventy-four feet long, where the length tells as a factor in proportion and more height is necessary, a spring at twenty-one feet—higher, that is, in this thirty-four foot gallery than in the forty foot square—and a ceiling light at thirty-one feet or thirty-two feet. For hanging large canvasses advantageously, and for the freedom given by the long walls, this long gallery is a desirable type to have, and we must hope to be able to find means of obviating the difficulties of glare from a long ceiling light. With our orientation this would be especially disagreeable from March to September when the gallery will be raked by the sun from noon to four in the afternoon.

Other top-lit galleries are in proportion of two to three (their width to their length), and for a gallery of medium size this is

a fairly satisfactory proportion. For these rooms I should advise a spring at the same level as the thirty-four foot square galleries, namely nineteen feet, and a ceiling light slightly higher, perhaps thirty feet.

It is estimated that the forty foot gallery will hang forty good sized pictures, the 34×74 , sixty of about the same average size, that the thirty-four foot square gallery will hang from thirty-five such large pictures to forty-five of such size as would naturally be in a gallery of this dimension and the 34×48 galleries about eight more than this.* It is seen therefore that the two square galleries will hang more than the long gallery occupying the same area, and it will be seen presently that the three side-lit galleries which occupy the same area will hang still more.

Side-lit Galleries. I believe there is a general agreement that a sunny aspect is better for side-lit rooms than the sunless north. In this I very strongly believe; I believe also that these side-lit rooms should in every way be worthy settings for the pictures they contain; rooms as carefully studied for the proportion of floor and wall space, as carefully planned for the arrangement of the pictures on the walls as one would study a room in a house. I wish to lay especial emphasis on this because during the study of this problem it has been frequently stated to me that this question of the beauty of the room as a room had no bearing on our problem, which was simply and solely what would give the best possible light for the pictures. This is just the way in which the problem has been studied in Germany and the results are the angled, curved and other abominable forms, which one sees in the cabinet. Because it is a room and not a cabinet I strongly advise a low window sill, the ordinary domestic sill, even if the window is always shuttered up to six or seven feet. For the same reason I should like to see the window studied as one studies any important window opening. Its width and height being determined by the necessities of light, I think the opening should be subdivided and brought into proper scale. The great sheet of glass through which the light falls on the Sistine Madonna has no proportion, no quality, it is merely a hole in the wall. With this preamble I advise such side-lit rooms as are

*On Nov. 25, 1904 the fifth gallery freely hung had 48 pictures, nearly all small. Its running feet of wall (123) is just in excess of our 34 foot galleries (120).

shown on this plan, not more than twenty-four feet wide, and not less than thirty-two feet deep unless they are square. The oblong rooms should have a low coved ceiling, both for the assistance it gives in carrying the light and because one can thus get the height necessary for light without an appearance of height out of proportion to the walls. I advise sixteen feet to the spring, twenty-two feet to the crown. (See Fig. 22.) The square rooms might very well have a flat ceiling at a height of about sixteen feet or seventeen feet. The window should be set in a thick wall, four feet over all I should say, giving a wide splay, for the double purpose of reflecting the light and keeping the glass well back from the wall surface and more out of sight on entering.

The Circuits. As already indicated in the first portion of this report there will be three circuits in the painting department, one to the west the other to the east, and the central group.

The western circuit will begin with the southern side-lit galleries. The entrance to this series is through a door on the centre of the lobby and consequently not close to the window wall. As the exit is close to the wall there is here an opportunity to hang, in an admirable light, probably the best in the room, an important picture immediately opposite the door. From this point on, the other side-lit galleries are approached through doors close to the window wall, which seems to me, on the whole, the most favourable place for the door. The exit from the third room is removed from the position close to the window wall thus giving in the third gallery an opportunity for a good picture on the vista obtained through the other two galleries, and an entrance to the fourth gallery (an oblong top-lit room) on the centre of its short dimension. (P. 50 Foreign Report). From this point the visitor might return through the adjacent top-lit gallery and the series of square top-lit rooms to the central knot, or descending six steps might reach the series of western side-lit galleries which complete the whole circuit. We have here in the wing a series of side-lit rooms, two square ones with an octagon between, and at the end a side-lit gallery of unusually large dimensions. We have not as yet had an opportunity of testing side light for a room of this size, but from such tests as have been made and from our experience abroad I believe it is perfectly feasible. (P. 29 Seq. and

Pp 41-42, Foreign Report). The western galleries include in their midst the utility room which can serve for the storage of pictures when galleries are being rearranged. The oblong top-lit gallery, and the two square top-lit galleries referred to complete this circuit. The entrance to this group is in a corner of the oblong gallery then there is a vista the full length through central doorways and an exit from the last gallery through doors flanking the centre.

The second circuit or group is that which centres on the forty foot square gallery. If this group comprises the whole of the American painters it will require not only the central gallery and some space in the corridors surrounding it, but also some space in the adjoining top-lit galleries, it will however be substantially a group by itself. The eastern circuit is similar to that on the west except that the two oblong galleries are represented here by two square galleries, and the two square galleries represented by one long gallery; and except that the wing contains only two galleries for exhibition, one top-lit and the other side-lit. These are so placed, convenient to the lift and to the staircase, as to make them suitable for temporary exhibition. The studio for the keeper, and the room for reference series completes this wing. (Fig. 26). The lobbies surrounding the

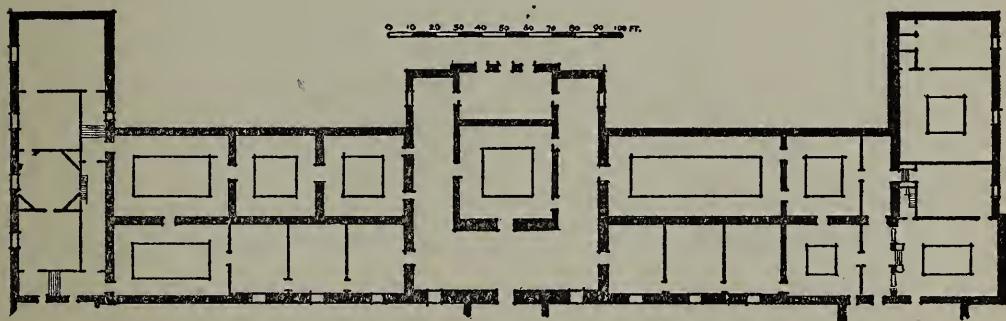


FIG. 26.

central gallery are not intended primarily as exhibition galleries, although there will undoubtedly be many places admirably suited for the display of pictures. Primarily, however, they will be for such objects as would naturally belong with the group of paintings located here, and to make a pleasant break between the long series of picture galleries. The central room on the Park has windows over-looking the garden.

Hanging Capacity. On the basis of hanging capacity already described, the complete circuit of galleries top and side-lit, including both wings, will hang 660 pictures. These will be divided as 400 in top-lit rooms, and 260 in side-lit. These rooms are intended solely for oil paintings, as water colours and drawings are provided for elsewhere. Of pictures suitable to hang here we have at present 350.

Installation, Colour, etc. In the installation of the pictures, walls with a roughened surface and oil coloured, with over-glazes, generally quiet in colour and light in tone are advised. A gallery which has the minimum of light must make the most of it and cannot afford light-absorbing colours on the walls.*

The minimum of light is desirable both for the economy in reducing glass areas and the greater ease of managing temperature in winter and summer, and, in top-lit galleries, for the avoidance of reflection. The material of walls should be such as to make it possible to nail directly into the wall—all other methods of hanging being unsightly. The floors should be dark and not polished highly, so as to eliminate reflection. I would suggest wood block flooring, as the best tone and surface, and the pleasantest under foot. The ceilings should be light in tone and I believe that in all cases a coved or vaulted ceiling will be the most satisfactory form. With the precautions to be taken to exclude dust and dirt it is hoped that glazing may be considered unnecessary, and that barriers may be omitted except possibly for free days.

Having in view the weariness of many large picture galleries abroad and the delight with which one welcomed such a break as the loggia of the Cassel galleries, and such a pleasant sense of variety as is given by the furniture of the Wallace collection, it is suggested that rooms and lobbies should be arranged for an outlook on the Park, the chief of these being the space immediately north of the central gallery, and that objects of interest related in some way to the paintings should be both in the lobbies and in the galleries themselves. (See Fig. 26.)

* The Museum has conducted a series of experiments in regard to lighting which should form the subject of a special report. This accounts for the slight reference here to this most important matter—the one which so largely occupied the attention of the commission abroad. With the extreme variations of our climate, it seems to me desirable that the glass area whether in skylights or windows should be kept at the minimums which will give good light during the greater part of the year, even if this be at the expense of some few dark days in winter. In this report all the dimensions advised for skylights, ceiling lights or windows are based on my personal observations abroad (Section IV Foreign Report) and in the experiment building, and are not therefor of value except as expressing an individual opinion.

Temperature. Following the example of the best European museums and our own experience, sixty degrees is suggested as the winter temperature, and it is equally necessary that excessive heat in summer should be avoided. The humidity, more especially in winter, must be governed, which we believe can readily be done so as to have the relative humidity at least as high as fifty per cent.

Library.

The Library is to occupy the central portion of the floor below the paintings. This department at present is much cramped and it is hoped that it may be much enlarged and much more useful in the new building. With this in view it is placed centrally, accessible, during the day, from the main corridor, (going down from grade 32.5 to grade 20) and, in the evening, from a special entrance off the Park. The space at our disposal under the painting block enables us to build a library which will certainly be ample for a great many years. Where our present reading room, which included draughting as well, has but 672 square feet the new reading room will be 2020 square feet, and there will be in addition room for draughting in the photograph stack room. The present book stack accommodation is for about 6,000 books and pamphlets, and the proposed will take 13,000 volumes (small books) in one tier.

Adjoining the library is the photographic stack room and accommodation for draughting tables. The large gallery, which forms the approach from the central corridor to the library is devoted to the exhibition of photographs.

Prints.

Beyond the library to the east is the department for prints. This can be approached either from the staircase coming down from the paintings, or through the photograph exhibition lobby. It will consist of a series of exhibition rooms arranged with an exposure north-east or north-west to avoid sunlight, and the technical room to the south, which will be either the first or last

of the series according to the direction from which it is approached. Both exhibition room, visitors' room and the work room should have sunless exposure, and of the two exposurers available north-east is slightly preferable. It was impossible, however, to get the number of rooms required exclusively on this side. All the rooms are side-lit, to which the consensus of opinion seems to incline. The principal circuit includes three exhibition galleries and the technical room, a fourth gallery is off the circuit. The visitors' room and work room are immediately accessible and close to the circuit, and the group is closed with the curator's room and the work room. (Fig. 27.)

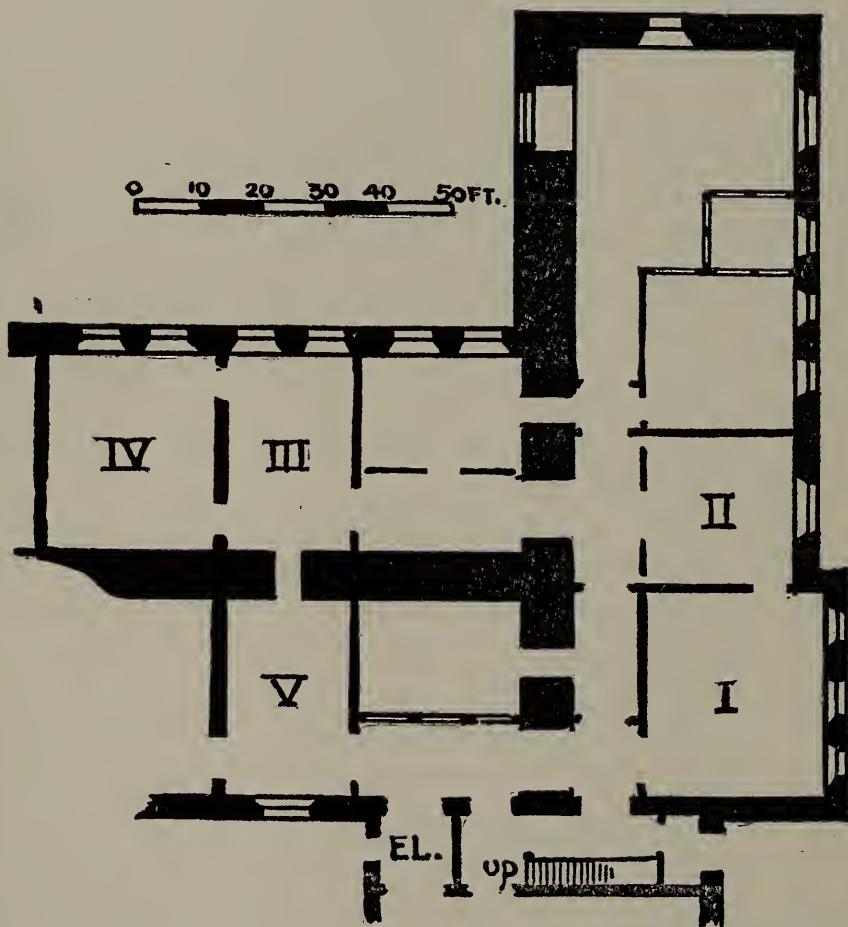


FIG. 27.

Water Colours.

The space remaining under the eastern portion of the picture block (southern side-lit galleries) is assigned to the water colours and drawings. (See p. 23.) In some respects it would perhaps have been desirable to have had these on the same floor with the paintings and in closer connection with them, but this space seemed the best that was available and is fairly satisfactory. The rooms correspond to the side-lit galleries above except that being limited to seventeen feet in height the ceilings will be flat. What has been said about those side-lit rooms would apply equally to the rooms for water colours and drawings.

Department of Classical Antiquities.

General Arrangement. As already noted two principles of exhibition have been discussed as applicable to this department, but the Museum Committee have not as yet made a decision on this point. They have however given instructions to arrange space on the ground floor to install complete the collection of vases. The original requirements were for two rooms 40 x 40 and 40 x 80, lit from both sides. An attempt has been made to give a room of the size of the larger of these two on the ground floor. It will readily be seen that to place a block of this description on a lower story implies the sacrifice of a large area on either side of it to insure its ample lighting, and more area to give proper approaches; thus is one floor tied by the limitations of another. (See p. 19). This is the real difficulty with this block. On the main floor it prevents spreading the central link beyond this forty foot width, until the length of the vase room has been passed, and this means the separation of the marbles. Otherwise the block for Classical Antiquities combines many of the ideals previously mentioned.

The lobby top-lit would provide accommodation for a few small marbles such as busts. The first room is intended to approximate the method of lighting used in the Belvidere alcoves,—high side light, (in this case from the south,) and a small central skylight. The window will have sill at about twelve feet and will extend up into the dome. The room is to be thirty-two

feet square and would have a domed ceiling about sixteen feet to the spring and twenty-eight feet to the crown. The larger marbles would go in this room. Between this room and the second and third rooms of the marbles will be a peristyle lighted from above in which busts and other marbles may be advantageously placed and where potted plants and perhaps water may recall such a court as that of the *Casa Vetii* at Pompeii. This peristyle helps to connect the otherwise separated rooms of the marbles. Here, with the second room of the marbles, begins the more compact circuit of the Classical Antiquities, comprising the two rooms beyond the second room of the marbles, the loggia, or lobby with low windows, overlooking the Park entrance, a large central room, and a similar series of rooms returning and finishing with the last room of the marbles. (Fig. 28).

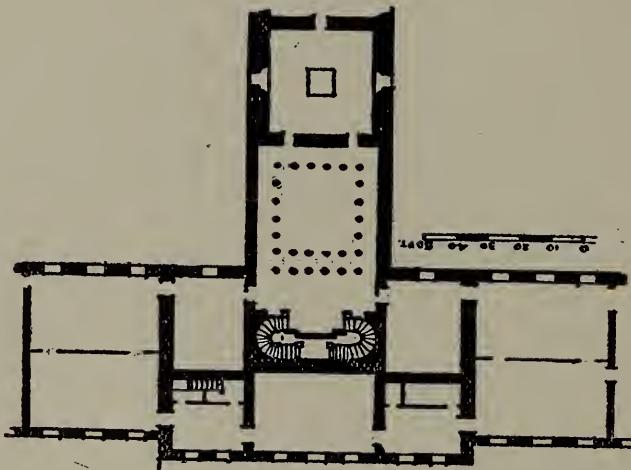


FIG. 28.

Disregarding the marbles, the five rooms will give two for bronzes, two for terra cottas, and one for coins, gems and glass; or they could be used for the three periods into which it has been suggested that the Classical department might be divided. In either case one room for the marbles might very well come at the extreme end of the circuit as this would contain those objects which chronologically belong in this position. Returning to the peristyle, the staircase leading off from this gives directly to the great room of the vases on the ground floor. This room can also be approached by another staircase at the other end which goes down from the lobby and will allow of a return taking the complete circle of the Classical Antiquities without repeating the

first link, the peristyle and the first room of the marbles. All of these rooms with the exception of the first room of the marbles and the peristyle will be side-lit rooms, and as most of them contain objects of comparatively small scale, I should advise a sill not much, if any, higher than seven feet, and perhaps lower. Where the height of the sill is in question it seems to me a wise policy to put the sill structurally as low as it is likely to be needed, calculating to close the lower part of the window if desired.

Accommodation. It is difficult to compare the areas given on this plan with the areas asked. Five thousand square feet was wanted for marbles eventually and here we have but three rooms wholly available, and these have an area of half what is asked for; on the other hand, counting the peristyle and the lobbies we have more than is asked. On the whole I am convinced that we have space enough for all our present marbles and for some considerable growth as well. Bronzes, terra cottas, coins, gems and glass are amply provided for on the first floor. The vase collection intact is on the ground floor, where also is ample room for reserve collections, for the curator's room and for lecture room and library.

Installation. Returning from the foreign trip I was convinced that as far as colour entered into the problem of installing sculpture it was as injurious to have too much white, as in the Braccio Nuovo or the hall of marbles in the Tate gallery, as it was to have absorbing and non-reflecting back grounds. Mr. Wheelright thought the very dark back grounds good in Naples. I was on the whole favourably impressed by the dark red behind the Venus of Milo in the Louvre * and I thought the general dark tone of the Luxembourg walls very dignified and impressive. Since then the experiments here have partly persuaded me that a good natural stone of some such depth of colour as Caen stone (after it has darkened a little) or some of our own buff sandstones or marbles are as dark as is advisable for walls or floors, and that only in rare cases and with exceptional marbles is a dark back ground permissible. The surface of the stone should not be polished, but perfectly dead, especially on the floor. The ceilings, which I believe should be of curved

*This is of course quite a different matter from dark walls generally.

form, should be nearly white and should have a rough surface. I believe that side light from a single source is the only entirely reliable method of lighting, and that the curve of a dome or of a barrel vault opposite the window will reflect sufficiently to illuminate even those objects which are near the window wall.

For objects of the general size of our marbles I do not believe in limiting the light to that which is high above the floor, and even question whether we can show satisfactorily more than a very few objects in the room with the twelve foot sill. With objects that are of large scale I believe the most satisfactory results can generally be obtained with a sill well raised above the floor, but with smaller objects, of the scale of many of those which belong in our collection of marbles, there must be light from near by and very little if any above the ordinary eye level. It is for this reason that I so strongly advise a sill which structurally is low. Single side light is advised because nothing that we saw abroad led us to think well of double side light, whether high or low, and again our experiments carried on here have shown no other conditions to be quite as good as those with side light from a single source. Light from two sides unless under thorough control and constantly modified according to the time of day is unsatisfactory; and top light except for very large spaces and with a large number of objects is by no means satisfactory. Even under these conditions no single object in such a large gallery appears to be so well lighted as objects which are illuminated from a window. This matter is treated at considerable length in the foreign report and I see no reason to withdraw from the conclusion, to which the evidence there given seemed to point. (P. 33 seq. Foreign Report.)

The Department of Japanese and Chinese Art.

The Store. The real heart of the Japanese department is the Storage room. Here will be filed, as it were for ready reference, the great bulk of the paintings and screens and many of the small objects. This must evidently occupy a central position touching as many of the galleries as possible and placed on the same level as the main exhibition floor for convenience of handling. As the area necessary to take all the material is very large, it is planned to supplement what is actually necessary for the larger objects and those that should not be carried up and down, by a second story, a low mezzanine above one of the galleries of lower stud. As the storage room will be used for the study and examination of objects, a certain amount of floor space is left clear where Kakemonos can be rolled out on mats, and these portions of the room have windows opening on the court, to permit of more careful study than would be possible under the top light planned for the room generally. (Fig. 29).

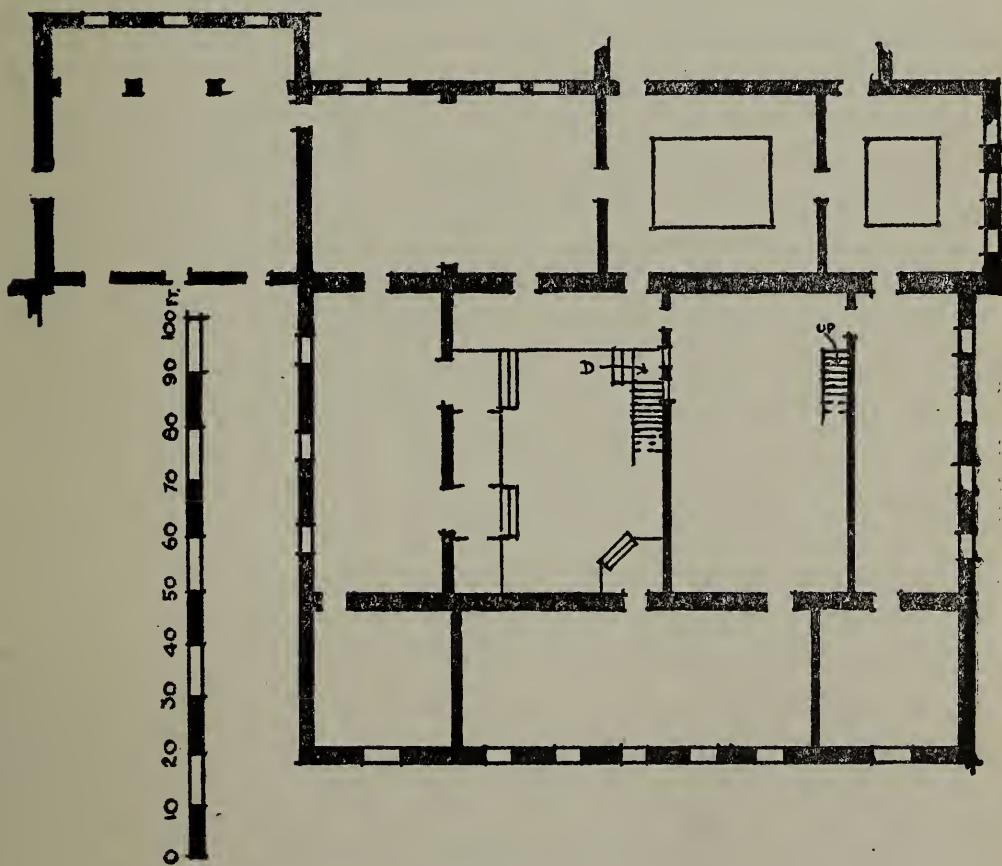


FIG. 29.

The Circuits. The complete circuit for the public will encircle this storage room, the shorter circuit will return before reaching it, going through the garden from the first picture gallery and returning through porcelains, embroideries and the minor arts. The complete circuit would take two more galleries for paintings, the Prints and selected Chinese and Japanese pottery. Thus these circuits approximate very closely the ideals, a short circuit embracing all that is most interesting and a longer circuit for those who are more advanced. (cf. Fig. 7.)

It is proposed to exhibit the material under groups arranged as Sculpture, Paintings, Prints, Pottery, Porcelains and the Industrial Arts. The embroidery and textiles being distributed with the last two.

Dimensions and Lighting. For the sculpture, which will include carving in wood and stone and the larger metal objects, one large room with high side light from both sides is provided. It is not supposed that any great abundance of light will be required in this room and that this light limited to an area so near the ceiling will approximate top light for objects that are on the floor. Both floor and wall space will be occupied in this room, which will be the first of the group and may well be an effective introduction to the department. The galleries for paintings are shown as one side-lit and one top-lit room. Both paintings and screens are planned to go in these rooms, although it has been frequently suggested that a division of these might be desirable. The Kakemonos would be confined to the walls where they would be displayed in shallow cases; the screens, if displayed flat in the usual way, would also be on the walls, but if shown in floor cases and arranged angling as they would stand when balancing on the floor, they might occupy both floor and wall space. If this latter is not done it would appear to be more economical of wall space to divide the larger side-lit room into two about 26×34 each, and thus give more available wall space. In any case these sculpture and painting rooms should have flat ceilings which are more in harmony with Japanese architectural precedents than the vault or cove. The sculpture room 46×50 might have a stud of 25 or 30 feet. The side-lit room of paintings would have windows about ten feet from the floor to allow cases under and ceilings about twenty-four feet high or less if the space

is divided into two rooms. The top-lit room would be more on the principle of the Luxembourg; wide opening, the light rather low, about twenty one feet from floor and much diffused. Both Kakemonos and screens are low and would therefore be limited to a line considerably below the usual top line in a picture gallery of this dimension (34 feet wide) and the width of ceiling light would not therefore be open to the usual objection of reflection on the upper part of the wall. With this wide opening and the large amounts of light admitted, the walls might very well be fairly dark in tone, and of course quite dull and flat so as not to catch reflections.

The temporary exhibition gallery (the third picture gallery, on the plan) if judged solely by its size would be better lighted by side light, but it might on occasion be filled with objects that would be better shown under top light and it is therefore so arranged that either light is available. This variety of light is particularly desirable for a room of this character, which is for various purposes. The prints occupy the Eastern exposure, and will be in a room of low stud (twelve feet) and side-lit. The prints in shallow cases at right angles to the light both on window wall and wall opposite the windows.

The Morse collection of pottery must be left unbroken on account of its present arrangement and the catalogue. It was considered however too technical an exhibit and too bulky to be in the public circuit on the first floor and has been given the whole of the south frontage on the ground floor. From this collection, however, examples may be from time to time withdrawn and shown with the Chinese pottery on the first floor.

The selected porcelains, chiefly Chinese, will be in the next room on the same floor and both these rooms may contain embroideries and textiles, and will be side-lit at such height as may be desired. On account of the variety of colour of the objects which are displayed in these various rooms, the colour of the walls, and of the ceiling as well, will be best determined by experiments on the spot.

The remaining rooms will contain the miscellaneous collection of smaller objects, bronzes, lacquers, and objects in ivory and metal. These should be in rooms of moderate height, probably not over sixteen feet or seventeen feet. All the early studies

contemplated a separate room, carefully shut off, for the lacquers and other objects for whose preservation an even temperature and hygrometric conditions are necessary. With the probability that these conditions can be definitely assured in any room the necessity of separation disappears. Near these should be the typical interiors finished and set as Japanese rooms, not to be entered by the public but merely looked into. These rooms requiring Japanese windows can best be handled facing on the court. This latter will be the passage to the Pottery on the ground floor, the means of making a short circuit, and a place where possibly something of Japanese gardening and the architectural features connected therewith might be shown.

Curators' Rooms. The keeper of the Pottery and the Curator of the department will have their offices on the ground floor, the former with a small room for storage of pots, the latter with the departmental library and class-room, and stairs giving access to the store room above. These series of study rooms will be accessible also from a staircase between the Classical Department and the Japanese Department and neither curators nor students will be dependent on the more circuitous approach. In the space already referred to, above the prints, there will be in addition to the extra storage space, a small room for mending.

Exemplification of the Ideals. This department, perhaps more than any other, fulfils the ideals that have been laid down for the Museum; probably this is the case because the collection is more complete than any other. The department is, first, practically all on one floor; second, it is clearly separated from all other departments, occupies a block, and is a complete museum by itself; third, the principle of selection is exemplified in all its departments exhibition, storage, administration. It is developed so as to give a short and interesting circuit for the public, and a longer and more technical circuit for the student, both centering about the great central reserved collection, the latter placed where it is most available for ready reference, and for use in distributing to the various exhibition galleries; and a position is given for its administration rooms that is quiet, retired and yet accessible.

The Department of Egyptian Art.

Until the policy of the Museum in regard to this department is settled it is difficult to do more than hazard a guess as to what the complete development should be in the future. The plan shows a somewhat flexible group of galleries of various sizes so arranged as to make it possible to have a small department subdivided into the three divisions of main circuit, reference series and administration, or a large department similarly divided, in both cases accommodated complete on one floor. (Fig. 30.)

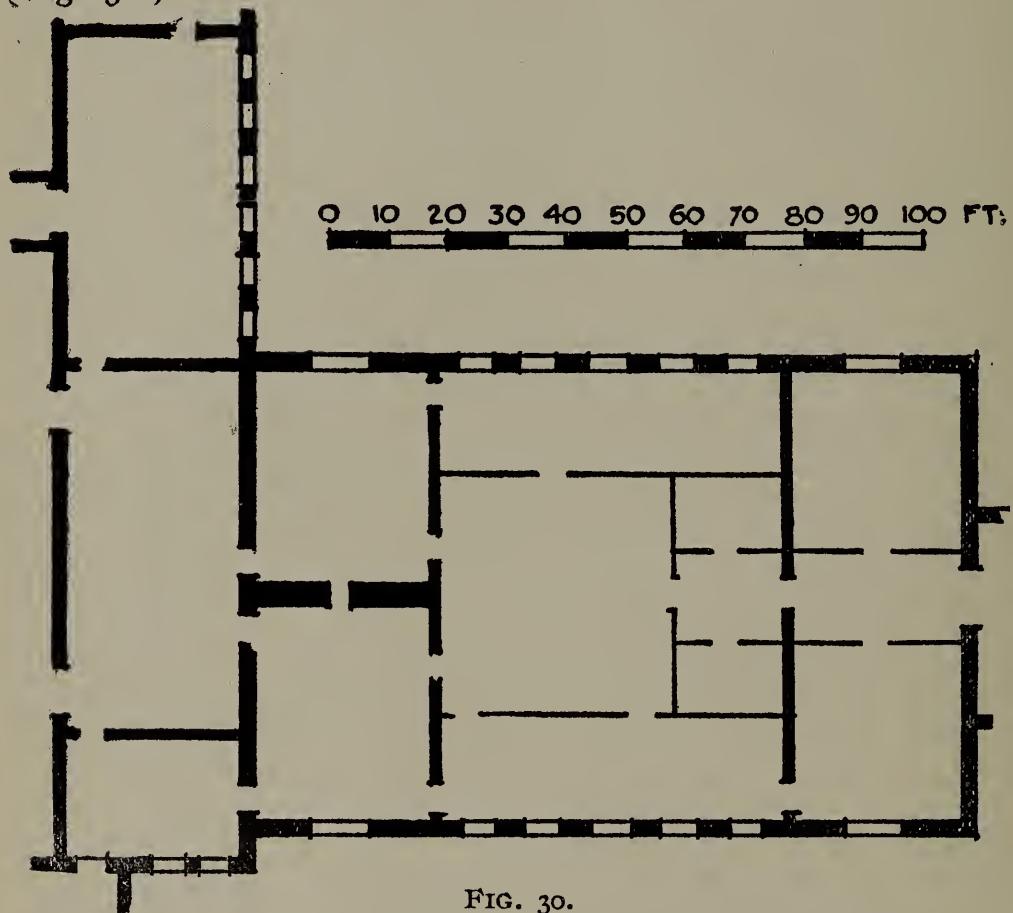


FIG. 30.

The first circuit would comprise the two galleries flanking the entrance, the big central gallery, and the small galleries on either side of it. The galleries immediately beyond and to the west would be then the study series and the curator's rooms. If the department develops very rapidly in size it is readily seen that the two galleries referred to can be thrown into the adjoining exhibition circuit, and the reference series and curator's rooms be located still further to the west.

The Department of Western Art.

This department would include the collection of textiles and ceramics, the Japanese and Chinese portion of this collection being withdrawn for exhibition in that department. It will also include tapestries and the various miscellaneous collections, to accommodate which the Director estimated that some six galleries, averaging 32×40 , would be needed. The block which balances Japan is an adaptable one for a miscellaneous collection of objects such as is included in this department. (Fig. 31.)

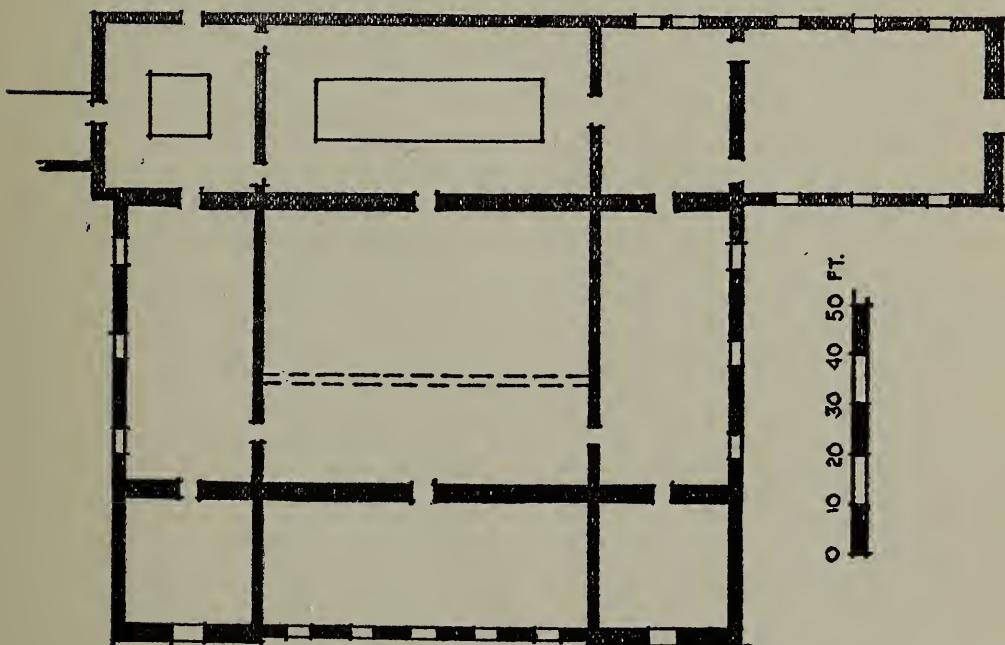


FIG. 31.

The outer perimeter of galleries surrounding the central court could be available for a series of rooms, the circuit of which could be readily interrupted at any point by returning on the central court, while the central court itself could include within it such interiors as were offered to us in Zurich. Window and door openings would not, in this position, hamper our exterior. The central court might serve admirably for such temporary exhibitions as that we saw going on in the Kunstgewerbe, Berlin, where manufacturers were giving an exhibition of modern porcelains.

From this court stairs would lead down to the outer perimeter of galleries on the ground floor, which with excellent light and

14 foot stud would be available not only for reference series, and the students' and the curator's rooms, but also for additional exhibition galleries.

The Collection of Casts.

By a vote of the Museum Committee it was ordered that accommodation be shown on the drawings for the installation of the present collection of casts. Such permanent installation is shown on the ground floor of the department of Egyptian Art and the series of rooms there shown will comprise Egypt, Prehistoric, Archaic, Olympian, Polykleiton, Parthenon, Fourth & Fifth Centuries, Hellenistic, corridor of busts, great hall of casts, the Roman room, French and German Renaissance, Miscellaneous collection, and the last gallery for modern work.

This department will be approached through the central knot from the lobby of the Egyptian department, visitors ordinarily taking the ground floor circuit and returning to the point of departure.

An Unassigned Department.

It has been frequently suggested that the plans should not be so definitely outlined as to preclude the establishment in the future of some new department in addition to the six which have been considered.

With the graphic arts (library, photographs and prints) concentrated in the eastern half of the ground floor of the picture block, the western half corresponding is practically left free. Such a collection as the New England historical collection would for example, find excellent quarters in such a space as this. In any case we have here a series of admirable galleries, side lighted, so arranged that those in the extreme end of the western wing could readily be detached from the circuit, and certain rooms adjoining the library block would be very convenient and available for use as lecture rooms. The galleries in the central portion have a height of seventeen feet and those in the wing a height of fourteen feet. As already noted in the print department, the central opening in the garden façade is treated as a pair of doors opening on the terrace, so that from two points the public will have access to the enclosed garden.

THE ADMINISTRATION AND EDUCATIONAL GROUP.

Administration.

Offices. The offices of the administration include those of the Director, Assistant Director, Secretary and the clerical force, and rooms for the meetings of the Committees and the Trustees. These must be easy to find from the main entrance, and yet they seem better located outside of the exhibition block. The location assigned has direct approach both from the main lobby and from the street and the former is made clear by the location of an information bureau in the lobby. The door directly from Huntington Avenue can be used by everyone having business with the administration only, and can be left open without a porter provided the connection with the Museum itself is completely controlled at one point. This, the plan provides for. (Fig. 32.)

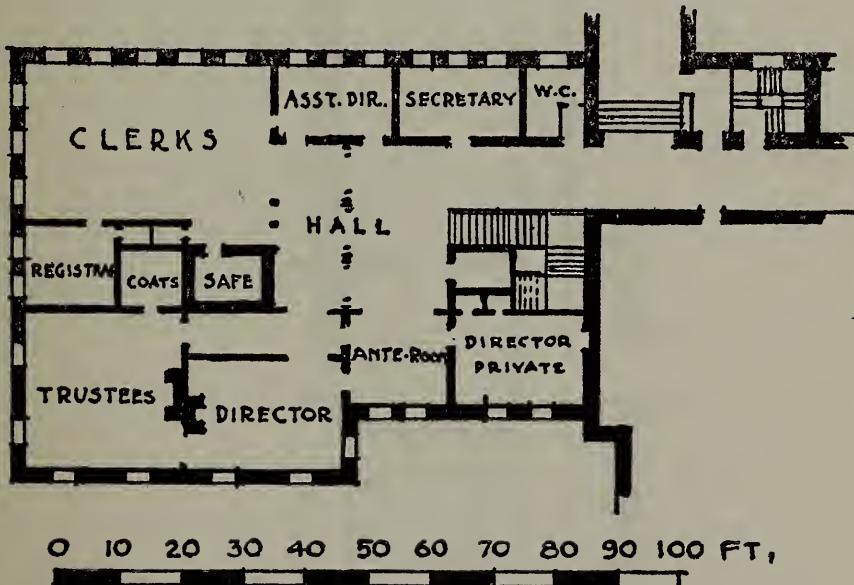


FIG. 32.

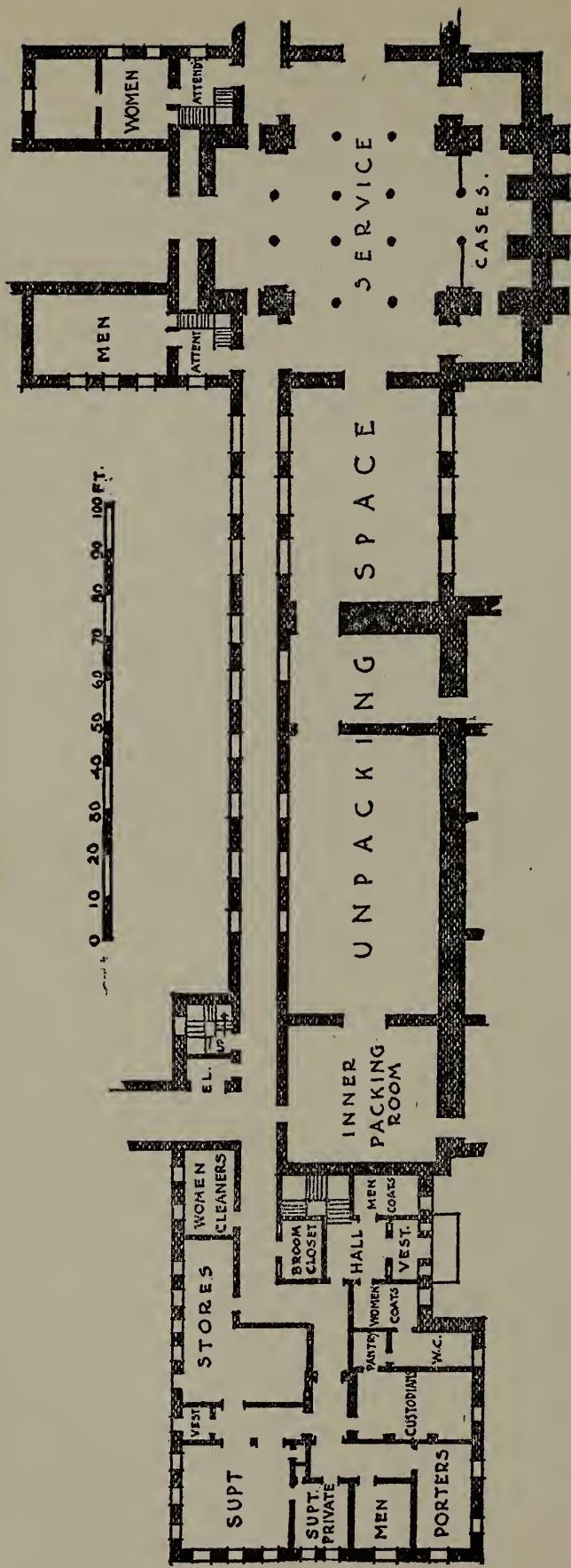


FIG. 33.

Service. Immediately below these offices will be the service administration. This centers around the superintendent's office. He will control everyone who enters the museum, and the teams which enter the delivery courtyard.

He has his larger outer, and a small inner office; and independent quarters are provided for the various people under his control, custodians, porters, women cleaners. Here also is the large general supply room for the whole museum, which is under his control. (Fig. 33.)

Delivery to the Museum is controlled by gates between the Egyptian and the Western block, and can further be controlled by gates on the line of the proposed driveway. From the delivery court material is unloaded directly into the outer unpacking room, connected with which is the inner unpacking room and storage for boxes, and from which service corridors lead direct to the southern lifts, the northern lifts being reached through the central corridor and the ground floor of the painting block. (Fig. 34.)

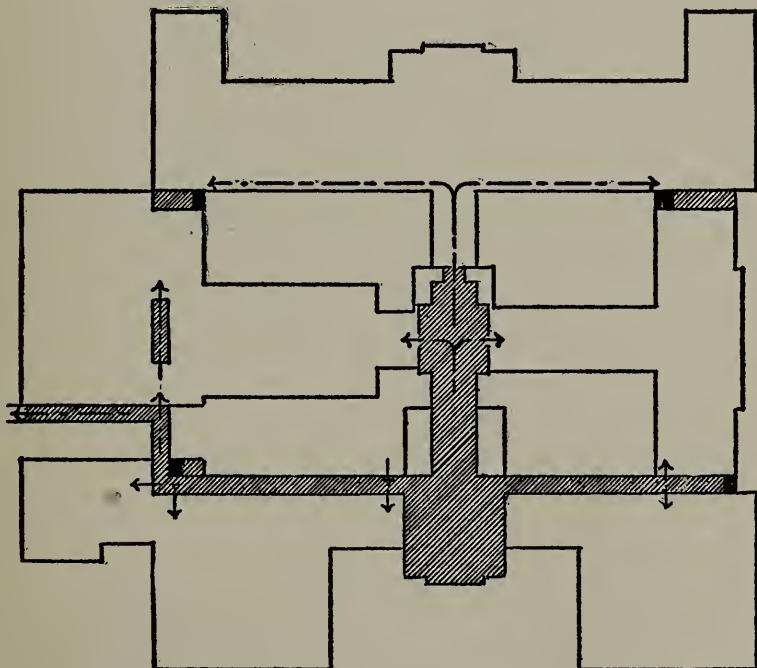


FIG. 34.

As already mentioned, the difference between the grade of the court and the unpacking room is three feet six inches. Everything else on the ground floor is on a level with the exception of the vase room in the Classical Antiquities, and the department of casts.

It is proposed to locate the necessary carpenter's and painter's shops under the restaurant on the other side of the drive, the grade of which can be so arranged as to make service between the museum and this space convenient, and it seems desirable to have work of this nature outside the limits of the exhibition block.

Power and Heat.

The power house for heat and light is placed upon the extreme western limit of the central axis of our block. The general system of heat proposed is to take direct steam to each department, use it in heating a primary coil, then use it to heat water in a drum and depend on hot water for such secondary heaters as are required in the ducts and for such direct heat as may be wanted in the galleries.

Lecture and Exhibition Halls.

No definite decision has yet been reached as to whether it is essential or even desirable that the Museum should own and control a large lecture hall, but for such a hall space has been reserved in the triangle between Museum Street, the proposed driveway, and our service road.

In the same space could be a large exhibition hall approximating the size of Copley Hall and having two or more small side-lit rooms connected therewith.

These halls for exhibitions and lectures would have adjoining lobbies opening on the proposed driveway and have covered connection from the museum proper and the school.

School.

The school not being actually connected with the Museum, has had sufficient study to assure us that proper accommodation can be given in close proximity to the Museum, even if not structurally a part of it. This would appear really to be better than any closer union, and a position to the west of the proposed driveway leaves the exhibition block more free.

Restaurant.

The restaurant for use of museum, both officials and visitors, and the school, is shown as part of the school block, accessible from the museum by a covered connection, having its kitchen service from the service road.

NOTE ON THE COMPLETE PLANS AS PRESENTED.

There remains only to present the complete plans, the various parts of which have been explained. Notwithstanding the time and study that has gone into these plans, they cannot be considered as in any way a final solution of this most complicated problem. They are however fairly illustrative of the ideals and aims that were laid down in the first part of this report.

The Museum as planned is essentially a one story museum, although this story is sufficiently raised above the grade outside to give an amply lighted ground floor, and although this ground floor is utilized to a considerable extent as exhibition area.

The departments have been given isolation. None is approached through another, each is independent and complete in itself.

Each department is so planned as to make it possible to have a small group of galleries for carefully selected exhibits, other space for collections for the student and the connoisseur, and ample accommodation for the administration of each department.

The exhibition block as a whole is so arranged that the visitor may go direct to any department or may go from one group of exhibition galleries to another with convenience and no needless steps.

Growth has been provided for both in the departments themselves and also in the unassigned areas.

The blocks have been so arranged as to insure the greatest amount of unobstructed light for all the galleries, and the surroundings and courts have been planned so as to give the buildings a fit setting and to provide in gardens and courts that outside interest which we found so valuable in the examples studied abroad.

The complete plans of the first floor and ground floor are presented here. (Fig. 35 1st floor-Fig. 36 ground floor).

NOTE ON THE ELEVATIONS.

It was not until March 1905, after more than two years of study on the plans, that any consideration was given to the character or design of the exterior. I had not myself contemplated that this phase of the problem was to be studied at all by me except in so far as an architect involuntarily sees his construction and his exterior as a logical concomitant of a plan.

In March however the committee expressed a desire to see sketches of the exterior, and some drawings were submitted to the committee, showing a stone exterior on the basis of the plans shown in Figs. 35, 36. Later, an opportunity being given to modify the plan, I replaced the colonnade which had been previously abandoned, but which I believe to be the most practical arrangement for the fore-court, giving a covered approach from the sidewalk for bad weather, and making a barrier between the museum and what will be a crowded thoroughfare. This is arranged as shown in Fig. 14 (p. 32). All the earlier studies showed this colonnade and abroad many of the museum authorities whose opinion we valued singled out this feature for approval as happily combining publicity and retirement.

I venture also to suggest that the economy of using red brick ashlar for the exterior might allow us without undue extravagance to use a plain stone ashlar throughout the courts where the elimination of colour is desirable.

As stated in the notes on the picture galleries (p. 45) I believe a flat roof, finished in paving tile, to be the most practical and durable, and this consideration is a governing factor in the design.

The various practical considerations of the plan, the fixed position and size of windows, the heights of stories and the sections through the various galleries have possibly governed the exterior too rigidly; but in a building for so definite a purpose, with needs so imperative, I believe that the exigencies of the interior should govern the shell.

(Fig. 37 South Elev., Fig. 38 East Elev., Fig. 39 North Elev. Fig. 40 Sections).

Figure #35 - B.P.I. negative #
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Figures #37, 38, 39 - B.P.I. negative

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MUSEUM OF FINE ARTS,
BOSTON.)

REPORT
ON
PLANS PRESENTED TO THE
BUILDING COMMITTEE.

*4097.182

BY
R. CLIPSTON STURGIS.

1905.

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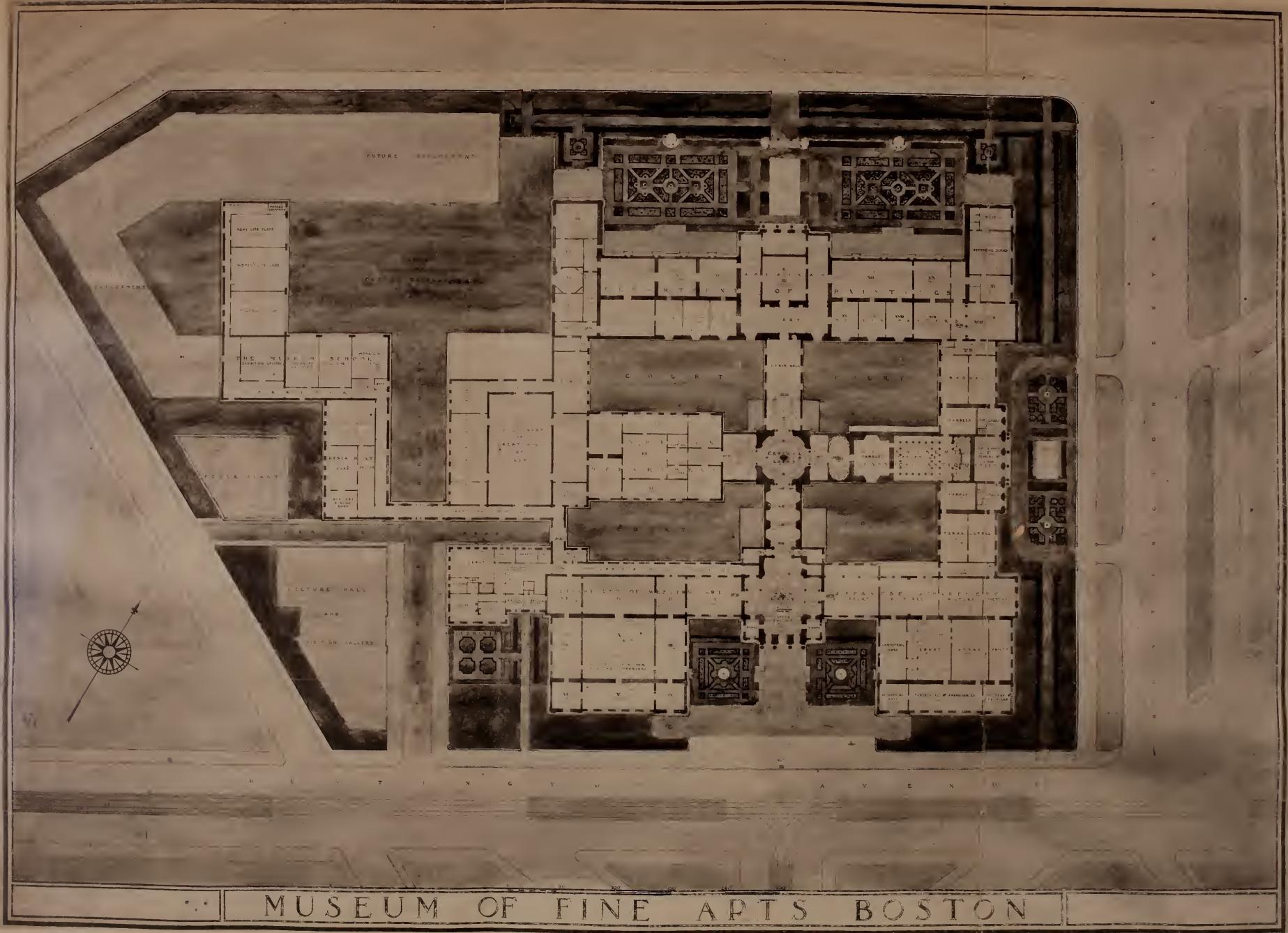
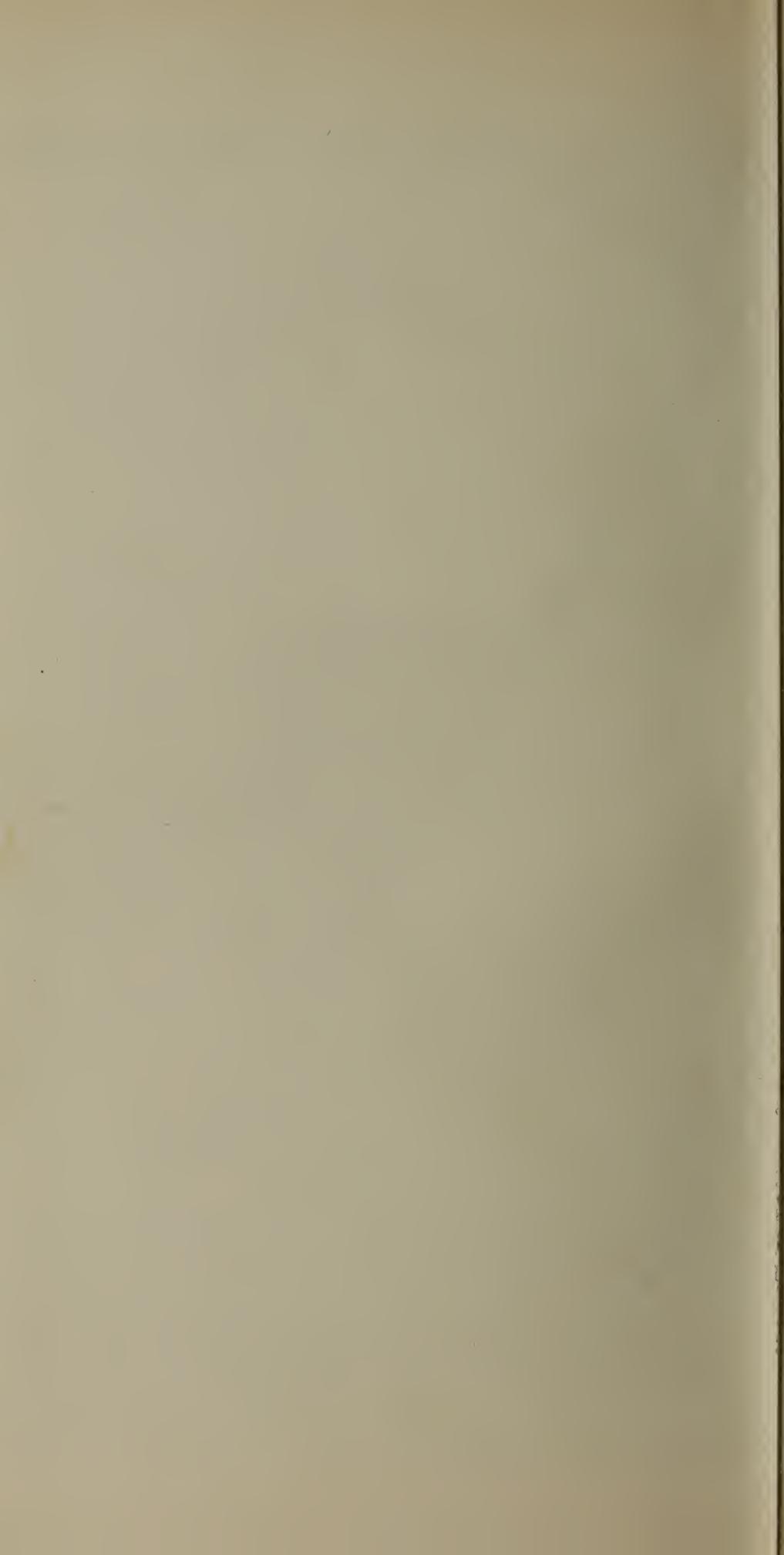
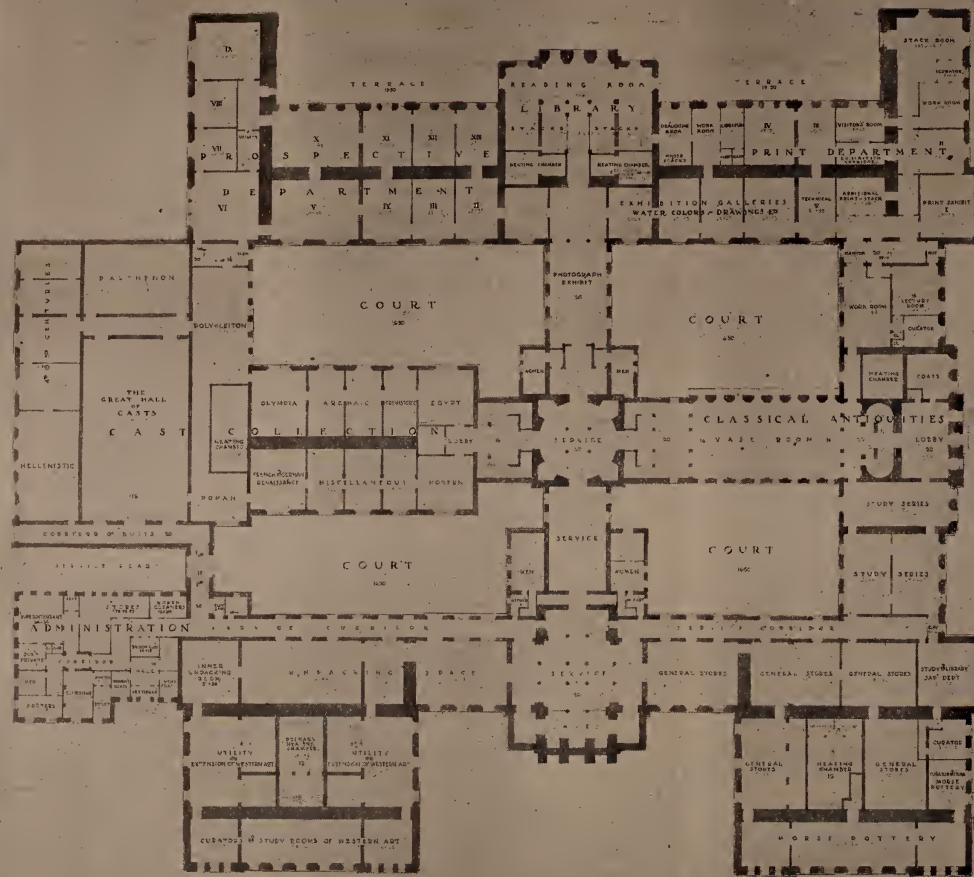
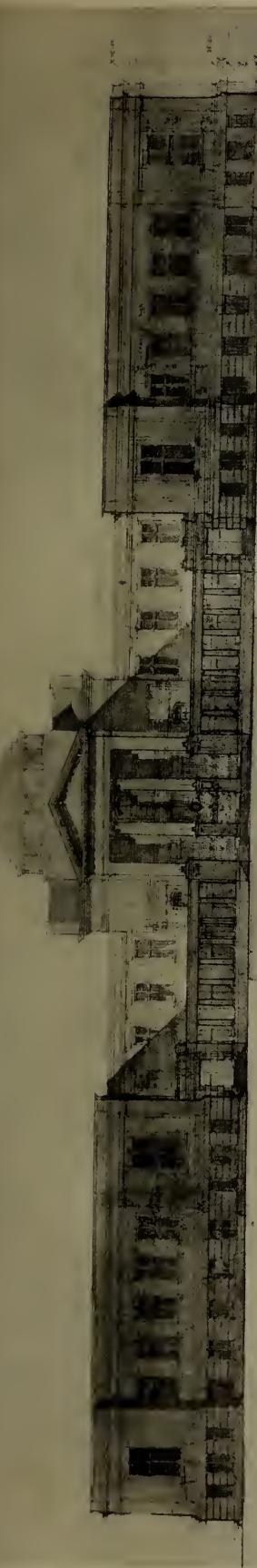


FIG. 35.



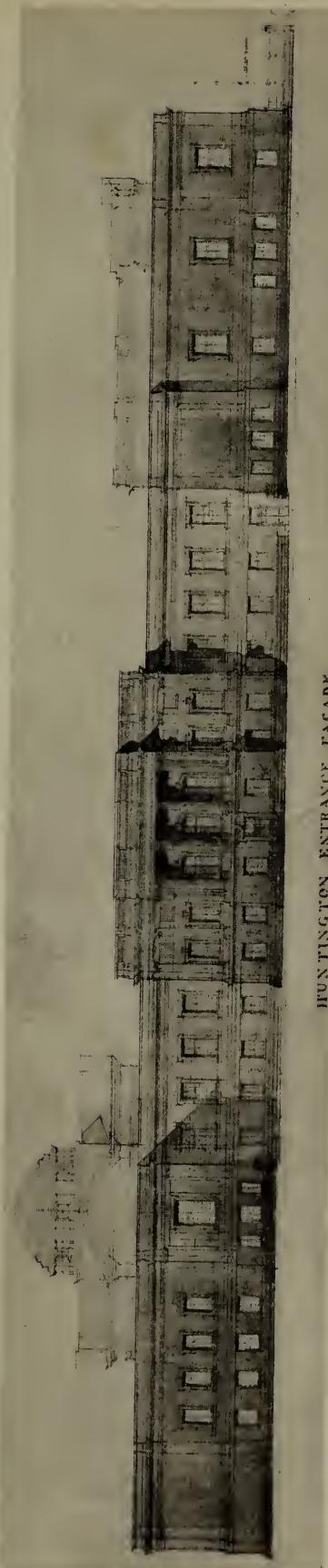


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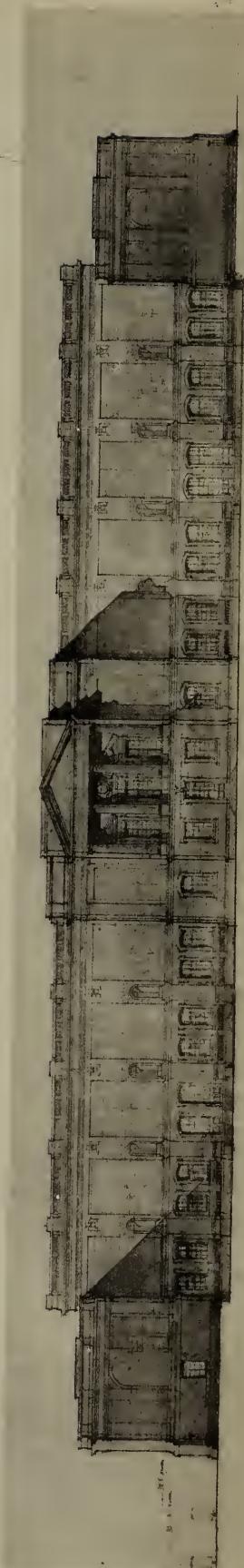
HUNTINGTON AVE. FAÇADE

FIG. 37.



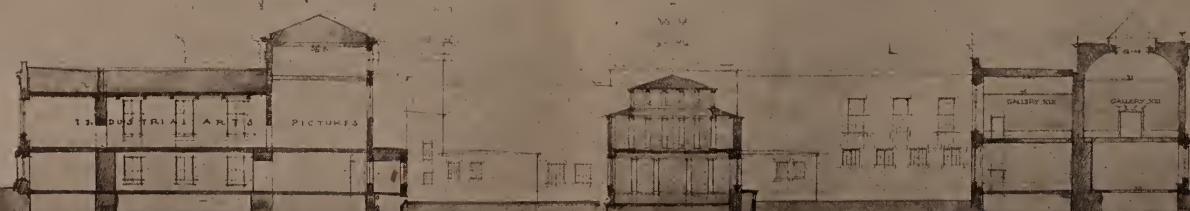
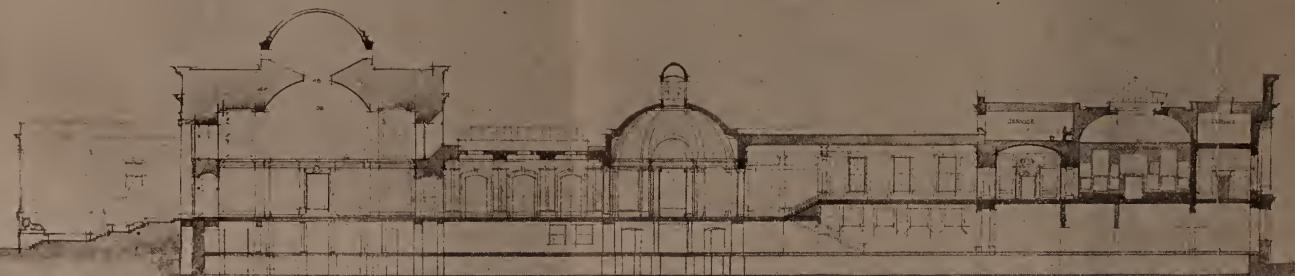
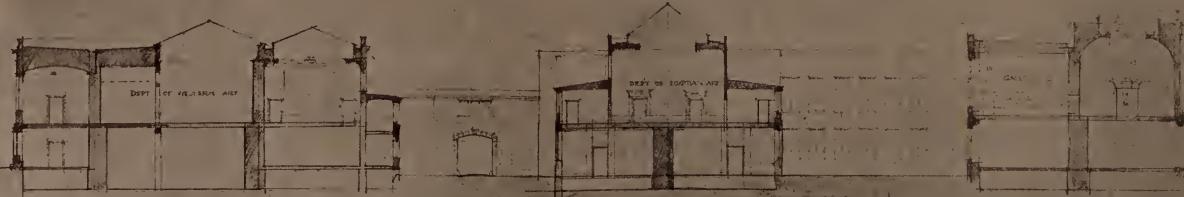
HUNTINGTON ENTRANCE FAÇADE

FIG. 38.



FENWAY. FAÇADE

FIG. 39.



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SCALE 1 INCH = 40 FEET

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